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ABSTRACT

Intended primarily for teachers of language arts in grades K-12, this program guide provides a framework and philosophy of language arts for all those concerned and involved with education in the public schools of Hawaii. The guide can assist schools in the building of programs that will help students become competent communicators and contributing members of society. The content of the guide is derived from effective classroom practices and from research on language learning. The guide is divided into seven sections: (1) "Overview"; (2) "Framework"; (3) "Goals and Objectives"; (4) "Language across the Curriculum"; (5) "Issues in Language Arts"; (6) "Implementation"; and (7) "Resources." One hundred twenty-six references and 2 appendixes are attached. (MS)

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FOREWORD

Language arts is at the heart of all schooling. Language serves as the primary medium of instruction; it is an important tool for learning; it is used to measure learning; and it is often also the subject of learning. It is through language that we define ourselves, make sense of our world, interact with others, and fully realize our own potential. Language permeates all aspects of our lives.

We live in an age of information. Now, more than ever, we need to assist students to effectively use language in many settings—in school, in the home, in the workplace, in social settings.

This program guide seeks to provide a framework and philosophy of language arts for all those concerned and involved with education in the public schools of Hawaii. It is a guide to assist schools in the building of programs that will help students become competent communicators and contributing members of society.

Charles T. Toguchi

Charles T. Toguchi, Superintendent

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INTRODUCTION

The primary purpose of this guide is to serve as a blueprint or framework upon which schools and districts can build specific programs tailored to meet the needs of their students and the expectations of their communities. While the focus of the guide is not on instructional strategies per se, the content is derived from effective classroom practices and from research on language learning.

This guide is written for teachers of language arts for grades K-12, their administrators, and others who provide support services for the program. Parents, students, post-secondary and teacher training institutions, and the community-at-large may also find the guide to be informative.

AN OVERVIEW OF THE LANGUAGE ARTS PROGRAM

What we think about students—how they learn, and how they develop language—has a lot to do with what we teach and how we teach it. It influences the goals and objectives of the curriculum, the instructional approaches and materials selected, and the assessment instruments we use. The Language Arts Program reflects some critical understandings about language, thinking, and teaching and learning.

SOME BELIEFS AND ASSUMPTIONS ABOUT LANGUAGE

1. **Language is a form of human behavior.** Language lies at the heart of all our experiences and to a considerable extent determines our humanity and destiny. Language is a unique characteristic of people; it is a powerful human function through which we overcome space and time barriers, relive the past, function in the present, and eventually reach our full potential as people. Language is the primary way we communicate what we think, feel, and believe. Language brings about better understanding among people. It is also through language that we solve problems, reconstruct existing beliefs and values, generate new ideas, and contribute to social change.

2. **There is an important link between language and thought.** Language reveals thinking and it is through language that thinking is most readily accessible to others. Language is the tool through which students construct logical sequences and understand the conclusions to which they lead; formulate hypotheses and theories and predict outcomes; make inferences and draw conclusions; understand logical relationships and synthesize and create new ones; and analyze, judge, and solve problems. Through language students can organize experience and reflect upon it.

3. **Language is the principal means of communication.** Communication is the key to the learning process. The primary mode of communication is language. Language arts is that part of the curriculum which focuses on the study of language within the context of communication. Because language is unique to humans, it is important that students know about it as a symbolic system with many dimensions (language study). Because language is a versatile medium of literary art, it is important that students experience it (literature). Because language is central to communicating and learning, it is important that students use it effectively (language skills—reading, writing, listening, and speaking).

4. **Language is central to learning.** Language is a dominant factor in the learning process. It is the heart of the curriculum in school. Knowledge of the content area is transmitted primarily through language and students process their learning through language.

5. **Language is central to personal and social growth.** Language helps individuals to make sense of their experiences and to relate to others.

Students grow personally and socially as they develop their ability to: express thoughts and feelings in speech and in writing; turn to the written word for the ideas and experiences of others; listen more sensitively to others; and use language effectively in relationships with others.

SOME BELIEFS AND ASSUMPTIONS ABOUT THINKING

1. **Thinking is implicit in all acts of communication and learning.** It is difficult to separate thinking from language and learning as much of our thinking is done through language. Language arts instruction must, therefore, treat thinking processes as an integral part of language acquisition and learning in all content areas.

2. **Thinking can be taught directly.** Deliberate attention to specific mental skills can improve the development of those skills. In the process of acquiring these skills students should become more conscious of their own mental processes—not only knowing *what* they know, but also knowing what they *need* to know, and how effectively they can control the processes of learning and thinking.

3. **Thinking includes a variety of skills and subskills.** Thinking involves complex sets of mental processes. Different processes are used to accomplish different tasks. Instruction should encourage students to develop and use a broad repertoire of thinking skills and subskills to enable them to think in different ways.

SOME BELIEFS AND ASSUMPTIONS ABOUT TEACHING AND LEARNING

1. **Learning is goal oriented.** The goals students set for themselves serve as incentives for learning and help students focus on the task. Goals must be determined by students and must be personally relevant and meaningful. Goal setting places greater responsibilities for learning on students themselves. Teachers must encourage students to set their own goals and expectations for learning.

2. **Learning is linking new information to existing or prior knowledge.** Learning involves the integration of what students already know and understand with new information. Learning should build upon students' prior knowledge—their language, experience, and thinking (LET). New information is either incorporated or synthesized with this existing knowledge to create new or expanded concepts. Teachers should assess and utilize students' LET.

3. **Learning requires verbalization.** It is not until an idea has been verbalized that learning is complete. Having students write or discuss their understanding of ideas helps them to clarify their own thinking and to organize their thoughts. Teachers should provide numerous and varied opportunities for students to express their ideas.

4. **Learning is a social process that requires collaboration.** Collaboration allows for the pooling and synthesizing of ideas. As students interact with each other they strengthen their own thinking. Teachers should place great emphasis on students learning from each other by providing ample opportunities for peer interaction and cooperation.

5. **Learning is strategic.** Efficient learners are able to draw from a repertoire of strategies to help them find meaning and regulate their own learning. Learning involves not only knowing facts and concepts of a subject area but also knowing how to learn and when to apply learning strategies.

These beliefs and assumptions about language, thinking, and teaching and learning form the basis of the language arts program. They hold some important implications for curriculum development and instruction which will be described in the sections which follow.

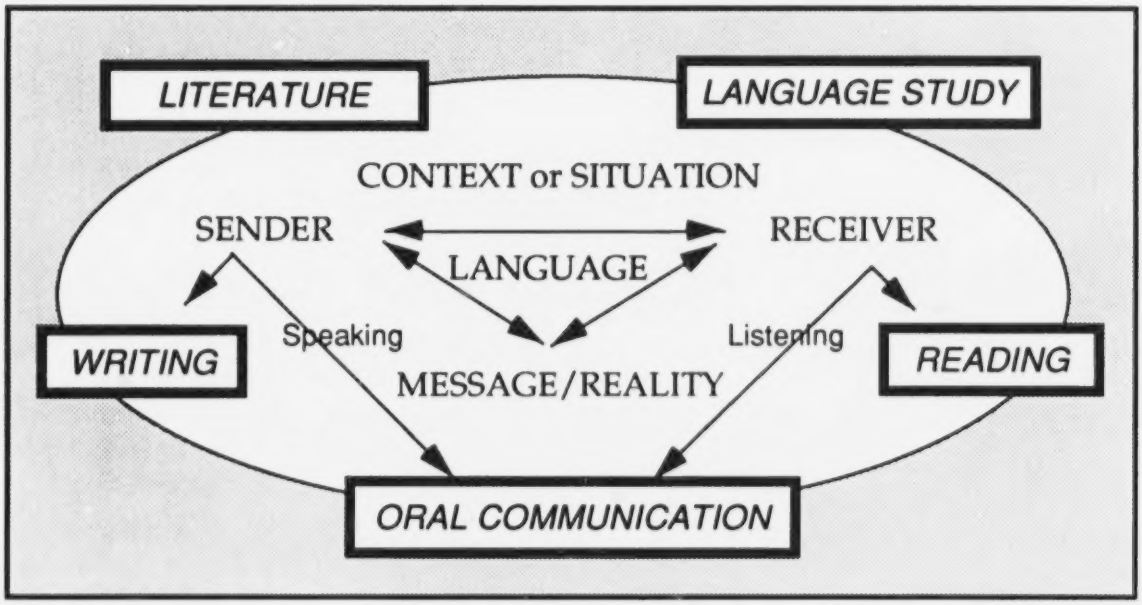
THE FIELD OF LANGUAGE ARTS

The Language Arts Program is based on a communication model. Many such models exist. Most, including the one below, characterize communication as a triangle having four basic elements—the **sender** of the message (speaker/writer), the **language** (the signal or code), the **message or reality** (content or referent), and the **receiver** of the message (listener/reader). Communication occurs within a particular **cultural and situational context** by means of language, which is used according to the needs of the sender and receiver and the requirements of the subject of the message.

AREAS OF EMPHASIS

Within the context of communication, five major areas of emphasis have been identified for language arts. The language arts ***skills*** which emphasize student proficiency in the use of language include oral communication (listening and speaking), reading, and writing. The *content* of language arts includes litera-

The Communication Triangle and Five Areas of Emphasis for Language Arts



ture and language study. These areas are discussed in more detail in the *Framework* section of this guide.

The communication process is dynamic. The sender and receiver are constantly alternating roles as they form and re-form messages based on feedback. Language also changes in response to feedback or changes in response to context or situation.

While writing and speaking focus primarily on the sender or the act of sending messages through language, consideration is also given to how the message or reality shapes and is shaped by language and context and its effects on the receiver.

Reading and listening focus on the receiver or the act of receiving messages through language. As in writing and speaking, readers and listeners are taught to capitalize on their knowledge of language,

context, and the sender/receiver in order to more effectively reconstruct meaning from written or spoken language.

Literature is the artful use of language in portraying a message, the author's concept of reality. Literature study centers around the response and construction of meaning by the reader (receiver). Secondary emphases may include study of the writer's (sender's) intentions and the psychological, social, historical, or other contexts in which the literature was produced.

Language study is the study about the phenomenon of language. While part of language study involves the description of language itself as an object, language is also studied from the perspective of its role in the communication act, including the influences brought to bear upon it by the sender, receiver, message/reality, and context.

The communication model is also useful in describing the purposes or aims for which language is used. *Expressive* communication—communicating to express feelings—is focused on the sender of the message. *Informative* communication focuses on the message or reality. *Persuasive* communication centers on the receiver, while *literary* communication focuses on language. *Formulaic or ritualistic* (social) communication focuses on the context or situation for communication.

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FRAMEWORK

The purpose of this section is to describe the five areas of emphasis of the Language Arts Program: Oral Communication, Reading, Writing, Literature, and Language Study. Each description generally consists of a definition, rationale, directions in terms of goals and objectives, and implications for instruction.

While each of the areas of emphasis is discussed separately, the intent is *not* to suggest that each area should be taught as discrete subjects or that language arts can and should be thus subdivided. The intent, rather, is to allow a coherent discussion of those characteristics unique to each area and to show how each relates to the goal of teaching students how to become competent communicators, thinkers, and learners. The reader should detect many similarities among the areas, particularly with reference to the role they play in meaningful, purposeful communication.

Three areas closely related to language arts are also discussed in this section: Drama, Journalism, and Media.

ORAL COMMUNICATION

WHAT IS ORAL COMMUNICATION?

Speaking is the most pervasive of all communication behaviors, yet it is often given superficial attention or neglected in the classroom. Because children enter school with oral language, it is presumed that instruction is not needed and that time should be spent on reading and writing. Oral communication is also given a low priority when it is viewed as public performance—which causes apprehension for both teachers and students. If oral communication is addressed, it is usually in the form of the annual "speech festival," with little attention given to the notion of developing oral skills for improving learning and thinking.

Oral communication is vital to personal growth and understanding. Speech is an expression of the total being. Every time students communicate, they are offering a definition of themselves and responding to the definitions of others. The kinds of messages that students send and receive provide a significant source of ideas and feelings about themselves. Students must develop awareness and understanding of the self as a center on which to build quality communication. At the same time, the awareness that develops through the interaction with others provides for personal growth and self-actualization.

Oral communication is linked to social and occupational success. Students will need to be able to extend the range, fluency, and flexibility of their communication in order to function in the larger social context and work environment. Students who have at their command flexibility and range in their communication skills are more apt to use appropriate strategies in their interaction with others. The more options students have to communicate ideas, the more potential those students have for success in life.

Oral communication also plays a vital role in most instructional systems, and students who are not encouraged to communicate are at a distinct disadvantage in the learning process. Discussion, dialogue, debate, and dramatization are tools that allow students to discover and express their own meanings of what is being learned. Oral communication makes ideas accessible to students and increases the depth of understanding of what was read or presented. Oral communication also supports the development of higher levels of thinking. It challenges students to justify, clarify, elaborate, analyze, explain, summarize, synthesize, and organize their ideas, thereby developing higher levels of thinking.

Recent research (Johnson and Johnson 1984) supports the notion that having students work collaboratively in groups results in more students learning more material. Working in groups allows students to grapple with ideas, clarify thinking, and discover meaning. In the process of sharing ideas with others, students will learn from each other. They will be encouraged not just to give rote answers but to explain ideas and provide reasons.

Oral communication deserves a more prominent role in the curriculum. It is not merely performance; it is participation in the learning process. It is not just public speaking; it is an interpersonal skill that requires exchange of information, listening, question-

ing, clarifying, accepting, negotiating, and managing conflict. Oral communication is not a frill; it is foundational to learning content and developing basic skills.

A DEFINITION

Oral communication can be defined as the interaction that takes place between two or more people—usually to provide information, persuade, entertain, express and respond to feelings and attitudes, or maintain and facilitate social relationships. Oral communication is a two-way process in which shared meanings are derived through interaction and feedback between communicators. The communication process involves a series of cycles of information exchange to clarify meaning and converge toward common understanding. In this process, both speaker and listener are constantly changing roles and modifying messages based on what has been said. Effective communication, then, is not the responsibility of any one party. It is based on and affected by the relationship and quality of interaction between all parties involved.

Communication does not take place in a vacuum. The communication process occurs within a certain context and it is that context that is crucial in determining what is said, when, and how it is said. The context gives clues as to what strategies should be used. Effectiveness is measured by the degree to which the speaker is able to adapt to the particular situation.

This dynamic, interactive view of oral communication replaces some of the more traditional notions about oral communication. Traditional notions and current views are contrasted on the following page.

TRADITIONAL NOTIONS	CURRENT VIEW
Emphasis is on message, organization, and word usage.	Emphasis is on communication context and the genuine expression of the person.
Correctness is stressed.	Adaptability and flexibility to meet the demands of the situation are stressed.
Developing articulate speakers is the goal of instruction.	Developing students who relate to each other and reach common understanding is the goal of instruction.
Product is important.	Effective use of the process is important.
Oral communication is the presentation of ideas that have been clearly formed and organized.	Oral communication is the exploration of thought and a search for meaning.
Oral communication is performance.	Oral communication is participation in the learning process. It is foundational to all learning and should be used to learn in all content areas.
Effectiveness is the responsibility of the speaker.	Effectiveness is based on the quality of interaction between speaker and listener.

THE PROCESS AND SKILLS OF ORAL COMMUNICATION

The communication process has four features that take into account the two-way nature of the process and the variables that determine the nature of talk. The features are described below.

Repertoire. To be effective communicators, students must be flexible and adaptable. They must be able to perform a range of communication behaviors to meet the demands and expectations required of any given situation, occasion, audience, setting, subject or task-at-hand, and purpose. The greater the students' repertoire, the more effective they will be in interacting appropriately and effectively with others.

The students' repertoire should include strategies to deal with a range of *situations* (intimate, formal, informal, ceremonial, ritualistic), *audiences* (personal, familiar, generalized, unknown), *contexts* (personal, social, academic, career), *settings* (interpersonal, group, public, organizational, mass media), and *purposes* (imagining, controlling, informing, ritualizing, expressing feelings).

Selection. Communication effectiveness is based on the appropriateness of what and how messages are stated. Determining what is appropriate is based upon the speaker's ability to analyze and carefully weigh factors that affect communication.

Some of the factors students must consider are: 1) the *participants*—people involved in communication, as well as the expectations, perceptions, experiences, beliefs, and attitudes that they bring to the communication situation; 2) *occasion*—time, place, and formality of the communication event; 3) the *setting*—one-to-one, small group, large group, one-to-many,

interposed; 4) *climate*—the interpersonal relationship between participants which determines the level of openness and risk-taking; and 5) the *subject matter* of communication which includes the knowledge and experiences that all participants bring to the situation with regard to the subject, and the task, goal, or purpose.

Implementation. Once students have made some choices about what is appropriate communication behavior for a given situation, they must put their choices into action. In order to implement their choices students must have *message* skills (content, organization, invention, cohesion), *language* skills (semantic, syntactic, grammatical, diction), and *nonverbal* skills (tone of voice, body language).

The range of students' behaviors must include the ability to develop and adjust ideas based on feedback; select and structure ideas within the frame of experience of the listener; use language that is appropriate and accurate and which enhances the ideas to be communicated; use appropriate nonverbal language; and use interpersonal skills (e.g., feedback, managing conflict, demonstrating ethical behavior) to enhance and facilitate communication.

Evaluation. Communication must be evaluated in terms of its appropriateness to the communication context, the satisfaction it brings to all participants, the accomplishment of goals, and the quality of interaction between participants. As students become more competent, they can make more informed judgments about the effectiveness of their communication. These judgments are based upon feedback from others, as well as information from personal experience. The evaluation process is critical in providing information that can be stored in the students' repertoire of communication strategies that may be retrieved for use in similar communication situations.

THE CONTEXT OF COMMUNICATION

There are many factors in a communication situation that govern what is said and how it is said. These factors include setting, form, audience, situation, and purpose. Effective communicators are able to assess these factors and put appropriate communication strategies to work in order to get the message across accurately and appropriately. These factors are discussed below.

SETTING

Intrapersonal communication refers to the creating, functioning, and evaluating processes which operate within oneself. Communication begins within the self. Effective communication is closely associated with a useful and realistic perception of self.

Interpersonal communication is communication in which two or more persons are engaged directly with each other in situations in which each can send messages freely and overtly to the other. Most of the communication in which people daily engage is interpersonal. In order to meet the day-to-day communication needs of our society, attention should be given to the skills involved in building and developing effective interpersonal relationships.

Group communication begins with a collection of individuals, each of whom has resources in the form of ideas, knowledge, skills, techniques, and competencies that can be integrated in group work to produce a final outcome . To produce the outcome requires that all members maintain an attitude of open-mindedness; a willingness to provide ideas on a tentative, impersonal basis; and a willingness to suspend final judgment until all ideas have been generated and assessed.

Working in groups requires two types of activities—task functions and group maintenance functions. Task functions are directed toward getting the job done. Group maintenance functions affect the solidarity of the group, the quality of interaction among its members, and the relationship between people in the group.

Interposed communication refers to the process in which mass media serve as an intervening link. All mass media may be thought of as impersonal mechanisms which intervene between source and receiver. Interposed communication has significant impact upon individuals and society. Mass media are powerful and pervasive change agents.

Organizational communication refers to the communication process which occurs in a business setting. Organizations are human structures constructed to seek certain goals. Business runs on communication.

In order for today's youth to become effective participants and/or leaders, they must understand the formal and informal structure of an organization, the chain of command, staff and management components of the organization, and downward and upward communication which influence employee morale and communication. They must learn to fit comfortably and productively into a culture composed of interrelated, competitive organizations.

Public communication is a process through which messages are sent to audiences in situations where speaker and listener roles are fixed. Public communication is usually monologual, in that the speaker does most, if not all of the speaking. There is minimum interaction between speaker and listeners; the audience is principally a listening group.

Public communication usually takes place in a more formal, constrained, and less familiar setting. It focuses on composing, analyzing, organizing, delivery, and critiquing skills. The distance between speaker and listener may be remote. As psychological distance increases, the speaker becomes more dependent upon the linguistic and semantic character of the message itself. The speaker can assume less about the reception of the message.

FORM

Oral communication can take many forms. Each form is determined by the factors which make up the communication context. Some common forms are described here.

Conversation involves a two-way exchange of ideas, perceptions, values, and beliefs between two or more people. Conversations range from small talk or polite conversation to the kind of talk involving a deep sharing of meaning and total understanding between two people. The effectiveness of communication will depend on the relationship between participants and the degree to which they share common meanings. It is also dependent on the ability of both participants to relate to the feelings of each other.

Group discussion accomplishes things that individuals cannot do. Group discussion is based on the symbiotic relationship between its members. Groups recognize how the special talents of each individual can be pooled to achieve a mutual goal. For discussion to be effective, participants must understand the group process and norms governing participation, assume various roles, and demonstrate task completion and interpersonal behaviors.

Debate is communication in which individuals find themselves as advocates and champions of their own ideas. They also learn to be critical of opposing

viewpoints and ideas. The skills of debate are applicable in a range of situations—from Congress to the smallest committee room. As students debate, they must engage in personal decision making. They need to evaluate evidence, interpret evidence, reason accurately, test conclusions, and make decisions as they become advocates of ideas and values.

Oral interpretation is a form of speech primarily concerned with the communication of an author's ideas, thoughts, and feelings as expressed in a literary work. It requires the analysis of a literary selection and the effective re-creation of the elements of plot, characters, theme, mood, setting, and conflict through the interpreter's voice, body, and oral techniques for an audience. Interpretation may take the form of a dramatic or humorous reading of poetry, prose, or drama; choral reading; readers theater; or storytelling.

Public speaking is one of the most effective ways to influence others and to share ideas. It is a form of "one-to-many" communication in which the speaker has something to say, that is important enough to warrant preparation. The speaker wants to effect some change in the audience.

Public speaking requires careful consideration of the audience, the topic, and the relationship between speaker and audience. In organizing the speech, the speaker must be aware of ideas, clarity, organization of ideas, delivery, and adaptation to the audience. Of great importance in public speaking is the responsibility of the speaker to be ethical—to represent the facts accurately, to state the sources of information, to acknowledge opposing viewpoints, and to use sound evidence and logical reasoning.

AUDIENCE

Communication is directed to someone. That someone is referred to as audience. The audience can encompass a wide spectrum—from the self or inner person, to a more generalized or even unknown audience. The more remote the audience, the greater the language demands on the speaker to use more explicit language. Reception of the message is easier to insure with known audiences than with unknown audiences because reliance of understanding is partly derived from the relationship of the parties involved.

SITUATION

Communication situations are categorized as formal, informal, or ceremonial. In *informal situations* communication is highly interpersonal, placing a great emphasis on skills like listening, relating, responding, adapting, and converging. Talk is abbreviated and vocabulary is utilized on familiar terms. Participants can rely on the communication context and a common frame of reference to furnish meaning.

Formal situations include public speaking, debates, seminars, lectures, sermons, presentation of reports, and meetings. Formal speech is monologual in nature and places a great emphasis on the development of content and the appropriate and effective use of language to convey ideas. In formal situations form, content, and message are significant enough to require preparation prior to delivery.

Ceremonial situations are ritualistic in tone and artificial in appearance. Ceremonial settings are legal, religious, theatrical, or social in nature. Style preserves the flavor of the ceremonial setting and delivery is often more important than meaning.

PURPOSE

Purpose shapes communication. What we say and how we say it are determined to a large extent by purpose. There are five general communication purposes:

Expressing feelings. This purpose involves the expression of or response to feelings and attitudes. Students need to be able to express their feelings through speech for themselves and to others.

Informing. Informing refers to the giving and receiving of information and involves stating information, explaining, questioning, answering, justifying, and demonstrating.

Controlling (persuading). People often speak to influence the behaviors and attitudes of others. Persuasive communication includes arguing, negotiating, bargaining, convincing, justifying, and rejecting.

Imagining (entertaining). Imagining is a basic language purpose that includes creative behaviors like storytelling, role playing, fantasizing, dramatizing, theorizing, hypothesizing, and speculating.

Ritualizing. Ritualizing is used to facilitate and maintain social interaction and relationships. Using language in culturally acceptable ways is an important part of the social growth of students. Ritualizing behaviors include turn taking in conversation and discussion and demonstrating culturally appropriate amenities.

GOALS AND OBJECTIVES OF THE ORAL COMMUNICATION CURRICULUM

The continuum of goals for oral communication is centered around the development of students so that they may become competent communicators. Broad goals and objectives have been identified that serve as benchmarks for instruction.

A. To develop students who have the self-confidence and assurance to voice their feelings and ideas openly and responsibly and to assert themselves in order to maintain self-respect and integrity. To assist students to:

   1. Participate in a variety of forms of oral communication for a wide range of purposes and audiences.
   2. Value speaking as a tool for sharing experiences and meaning.
   3. Use oral communication to make decisions and restructure values and behavior.
   4. Use oral communication to invent and create.

B. To develop students who understand others; who are sensitive to the ideas and values of others; and who, as a result, develop respect for others as well as themselves.

C. To develop competent communicators who are able to perform a wide range of appropriate communication behaviors within the oral communication process. To assist students to:

1. Select the strategies that result in appropriate communication behaviors, considering the factors that impinge on talk (audience, topic, task, setting, situation).
2. Implement appropriate verbal and nonverbal strategies to communicate the message adequately and effectively.
3. Evaluate the appropriateness and effectiveness of communication.

ESSENTIALS OF AN ORAL COMMUNICATION CURRICULUM

1. **Oral communication instruction should emphasize the *interactive* nature of speaking.** In this process the listener and speaker are constantly changing roles and modifying messages based on what has been said. The burden of communication does not rest only with the speaker. The effectiveness of communication rests upon the relationship between the speaker and listener as both change roles and modify messages based on their perceptions and moods and on what has been said. Communication is an outgrowth of the exchange of ideas, thoughts, and feelings between speaker and listener.

   Oral communication is not only public speaking and instruction should not overemphasize it. Public speaking is constrained and formal and allows minimal feedback and interaction. Public speaking is a one-way process that places the burden on the speaker to insure that the listener understands the message.

2. **Oral communication instruction should help students develop communication competence.** That competence is based on the actual performance of language in social contexts and is characterized by the students' ability to perform a wide range of communication behaviors required by their social environment; to consider the factors that impinge on talk—audience, topic, task, setting, communication context; to use appropriate verbal and nonverbal behaviors to accomplish a purpose; and to determine the effectiveness of that communication.

   It is often presumed that because children can talk there is no need to learn more about communication behaviors. There are, however, many different strategies available to meet every circumstance and through experience and practice, the student can develop a repertoire of strategies to meet the demands of a variety of circumstances.

3. **Oral communication should help students fulfill needs for personal growth and self-actualization.** Speech is an expression of the total being. Every time students communicate, they are offering a definition of themselves and responding to the definitions of others. The kind of messages that students send and receive provide a significant source of ideas and feelings about themselves. Students must develop awareness and understanding of themselves as a center on which to build quality communication. This awareness that develops as a result of interaction with others provides for personal growth and self-actualization.

4. Oral communication should be systematically related to reading and writing. Reading and writing depend upon and develop from listening and speaking. The growth of literacy can proceed more easily when wide-ranging discussions are encouraged. Discussions enable students to grapple with ideas before exploring them further through reading and writing. By the same token, ideas that come initially from reading and writing can be shared, clarified, and refined through discussion, thus allowing for further growth in reading and writing.

5. **Oral communication should be used as a means of learning in all subject areas.** Oral communication skills are central to the development of other language skills as well as achievement in all subject areas. Classroom talk should not only serve as a vehicle for conveying the understanding of concepts and ideas, but should also serve as a vehicle for fostering and developing those understandings. Oral communication should be viewed as a means to learn—to solve problems, explore ideas, extend thinking, and understand content concepts.

6. **Oral communication can be improved through direct instruction within the classroom setting.** The classroom is a natural communication setting where skills can be meaningfully and naturally taught. Instruction should be based on a clearly articulated, developmental continuum.

TEACHING ORAL COMMUNICATION

A DEVELOPMENTAL SEQUENCE

Students develop competency in oral communication in stages. Three developmental stages are identified in this section: Exploratory/Expressive, Communicative, and Competent. These stages are based on the natural growth and development of students rather than an artificially determined sequence of discrete skills.

EXPLORATORY/EXPRESSIVE

Students often underestimate the worth of their own experience—what they have seen, done, and thought. Although not yet experts who can bring a wealth of knowledge and understanding to a subject, students should be encouraged to turn to their own past experiences as a valid source of information. Their experiences and language should form the base for class and small group discussions and other oral communication experiences. Students should be allowed to select topics of interest to themselves and others.

Early speaking experiences should be informal and spontaneous, encouraging students to express themselves freely and honestly in a wide range of situations. Planned activities might include conversations, group discussions, task groups, choral reading, sharing of personal experiences and feelings, retelling stories, and role playing.

Recommendations for Instruction

- Provide oral communication experiences that focus on the students' experiences, areas of expertise, and commitment toward values, beliefs, and ideas.
- Introduce experiences for all five communication purposes.
- Accept a wide range of communication behaviors.
- Stress communicativeness and expressiveness instead of correctness.
- Allow students to express themselves using the language and terminology with which they are most comfortable.
- Encourage spontaneity, openness, and risk-taking in communicating with others.
- Support the development of a positive attitude toward self and speaking (from which self-confidence will emerge).

COMMUNICATIVE

Students should be encouraged to continue to relate their experiences, but they should be encouraged to advance from an egocentric point of view to one which will take into account the perspectives of others, gain social awareness, and engage in more abstract and generalized thinking.

Speaking experiences might include large and small group discussions, readers' theater, role playing, impromptu speeches, demonstration/information speeches, announcements, oral reports, and interviews.

Recommendations for Instruction

- Provide opportunities for students to talk with each other on topics of common interest.
- Emphasize the use of the communication process in all speaking situations.
- Accept a wide range of appropriate communication behaviors.
- Assist students to develop flexibility in expressing ideas to fit the audience, purpose, occasion, and communication context.
- Nurture the development of students' self-confidence as a person and communicator by helping them become aware of their own communication behavior.
- Provide students with a wide range of communication experiences from which they can expand their repertoire of communication strategies.

COMPETENT

Oral communication is extended to more formal, more constrained, and less familiar contexts. Audiences become less familiar and more generalized. There is a greater reliance on language as talk shifts from dialogue to monologue. Language must be carefully modulated and logically put together. As the psychological distance between speaker and audience increases, less can be assumed about the reception of the message. Language usage then becomes more complex and explicit.

Formal experiences should include group discussions, extemporaneous speeches, mock trials, debates, job interviews, symposiums, and panels.

Recommendations for Instruction

- Emphasize the relationship between form and content and assist students in integrating both.
- Provide more constrained and formal experiences for students.
- Stress analytical and creative thinking in students' speaking.
- Stress greater skill in making communication useful, valuable, and significant to others while becoming increasingly sensitive to the effect of the message on listeners.
- Help students develop credibility.
- Assist students in balancing logical thinking, source credibility, and emotion.

CREATING A CLIMATE FOR TALK IN THE CLASSROOM

Establishing a climate for oral communication is crucial to instruction. Students must be allowed to develop and practice their oral communication skills in an environment that values, supports, and rewards it. Communication must be encouraged because it is an important life skill and it plays a vital role in teaching and learning. Students who are not encouraged to communicate are placed at a distinct disadvantage in the learning process.

Teaching behaviors that establish a positive climate for oral communication interaction include the following:

Positive, supportive listening. People speak with the intention and expectation of being listened to. Nonverbal indicators of listening include silence, attentive body posture, good eye contact, smiles, and nodding heads. Verbal indicators of listening include paraphrasing to show understanding, making statements to show agreement, asking for clarification or restatement.

Acceptance behaviors. Acceptance encourages students to participate and to feel rewarded in participating. Acceptance may be passive, which means the teacher listens to what has been said and acknowledges by saying, "um-hmm," "okay," or "I understand;" or writing the student's statement on the chalkboard. Active acceptance is demonstrated when the teacher uses something the student has said or done and extends, builds upon, compares or gives an example based upon it. Empathic acceptance is demonstrated when the teacher acknowledges students' feelings, emotions, or behaviors.

Door openers. Door openers encourage the exchange of ideas and feelings. They may include statements such as, "tell me more," "let's discuss it," or "I'd like you to explore the idea further."

Clarification behaviors. Clarifying is used to help the teacher and student better understand each other's ideas, feelings, and behaviors. By clarifying, teachers show students that their ideas are worthy of exploration and consideration.

Silence. If, after the teacher asks a question or after a student gives an answer, the teacher waits, there are observable differences in the classroom behaviors of students. Longer wait periods may result in greater student-to-student interaction; more questions asked; more speculative thinking, risk taking, reflecting, and problem solving; and a determination of an answer's appropriateness.

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READING

WHAT IS READING?

A DEFINITION OF READING

A student reads a portion of a science textbook, orally sounding out the words correctly. But when questioned, this student cannot explain what was read. Another student reads an article from a magazine silently. The student plows laboriously through each paragraph trying to remember facts and details. When asked to summarize the main ideas, the student cannot recall or relate the isolated pieces of information. These problems have traditionally been identified as "reading" problems.

The traditional approach to solving these problems has been to prescribe activities that call for the mastery of discrete skills such as identification of the main idea, recall of supporting details, and vocabulary study. Common practices include having students complete end-of-the-chapter questions and workbook exercises. This traditional approach to reading emphasizes the acquisition of skills as the major goal of instruction.

The current approach views reading as more than a set of isolated skills to be acquired through repeated practice. Reading is a meaning-making process. Reading begins with students' prior knowledge. As students read, they are matching their knowledge about the topic with what is presented in the text. The new information is either added to or synthesized with existing knowledge to create new or expanded concepts. Reading results in the restructuring of knowledge, through the integration of what students already know and understand with the new information from the text.

To learn from text, readers apply their knowledge of strategies within the reading process to plan and analyze the reading task, set a purpose for reading, monitor and regulate comprehension, and evaluate ideas. These strategies, as well as how and when to use them in order to self-direct the reading process, should be a major goal of instruction. Isolated skills should not be the goal of instruction, but a tool for students to monitor and control their own comprehension.

The differences between the traditional notions and the current view of reading are summarized on the following page.

TRADITIONAL NOTIONS	CURRENT VIEW
Comprehension is taught by assignment and assessment.	Comprehension is taught as an interactive process, aimed at reader independence in developing a repertoire of strategies.
Emphasis is on studying about language.	Emphasis is on using language as a tool for learning and for communicating in a variety of situations.
Reading is separated from the rest of the curriculum.	Reading is integrated with writing, listening, speaking, and thinking within the content areas.
Focus of instruction is on the material.	Focus of instruction is on the reader—on reconciling his/her prior knowledge with the reading material.
The learner is a passive recipient of knowledge.	Reading is an active process. Instruction is aimed at actively engaging the reader in reading.
Emphasis is on decoding—on surface features of language.	Focus is on "deep structure"—on meaning and concepts and the interrelationship of ideas.
Accuracy is crucial.	Reading requires risk-taking and learning from mistakes.
Subskills are assessed.	The process is assessed.
Language is taught from part to whole in the following sequence: 1) letters and sounds, 2) words, 3) phrases, 4) sentences.	The content of the learning is related to the experiences of the learner rather than starting with abstract symbols.
Correctness is paramount	Meaning is paramount.
Specific reading skills are identified and taught as discrete elements.	Reading and language is taught as a functional skill in a meaningful or real-life context.

THE READING PROCESS

The reading process provides a systematic way of approaching any text. The use of the process not only makes reading more fluent, but more efficient. The process can be categorized into three phases. In the **"before reading"** phase students analyze the reading task, set personal goals, and plan reading strategies. In the **"during reading"** phase students raise questions, validate predictions, summarize ideas, restructure knowledge to create new concepts, and self-correct. The final phase, **"after reading,"** is where learning is consolidated and stored in long-term memory. For purposes of discussion and to delineate the various phases, the process may appear to be linear. In practice it is dynamic and recursive, sometimes returning to earlier phases.

Before Reading. Reading must start with the readers' language, experience, and thinking (LET). The extent to which readers get meaning from the text relies heavily on the kinds of experience and the amount of knowledge they bring to it. In the before reading phase, students prepare for the reading by activating or accessing previous knowledge which serves as the foundation for comprehending the new material. Efficient readers use various strategies in the before reading phase of the process. These might involve skimming the text in order to map out the reading territory and identify an organizing concept; surveying the text and using the information to form predictions, determine a purpose, arouse curiosities, and build anticipation; or analyzing the text structure in order to determine content focus and how ideas will be presented.

During reading. Readers connect their LET with the new information in the text during reading. Old information is restructured by combining what is

known with the new information. In this phase readers make predictions based on relevant experiences. As reading progresses, predictions are confirmed, modified, or rejected. When ambiguity or confusion arises, students revise or change their predictions, reread the text, or read on for more information. As predictions are validated, new predictions are made and new questions raised, and the process repeats itself. As students progress through this phase of reading, they might apply several strategies. For example, they might develop a structured overview or map that organizes information around a main idea, concept, or theme; summarize new information and revise prior knowledge; or develop self-study questions to monitor comprehension.

After reading. Learning is reinforced when readers are given an opportunity to verbalize, apply, and use the information gained from reading. The use of new information helps to consolidate learning and results in greater comprehension and retention. When learning is functional, valuable, and meaningful, students will be motivated to read and learn further.

As students use the reading process to get meaning from print, several behaviors will be apparent. Students will:

- Read as though they expect the text to make sense.
- Read to identify meaning rather than to identify letters or individual words.
- Take an active role, bringing to bear their knowledge of the world and of the particular topic in the text.
- Take chances—risk errors—in order to learn about printed text and to predict meaning.
- Make use of redundancies—orthographic, syntactic, and semantic—to reduce uncertainty about meaning.

- Use contextual clues to guess at the meaning of unfamiliar words.
- Maintain enough speed to overcome the limitations of the visual processing and memory systems.
- Shift approaches for special materials.
- Shift approaches depending on the purpose.
- Monitor and evaluate the effectiveness of the strategies used to get meaning from print.

GOALS AND OBJECTIVES OF THE READING CURRICULUM

The current view of reading discussed in this document defines reading as an interactive process that focuses on the use of strategies within the reading process to facilitate the acquisition of meaning. The goals and objectives of reading instruction are derived from this view and should serve as a guide for instruction and curriculum development and can be used as a yardstick for assessing and evaluating current teaching practices. The major goals of reading instruction are outlined below:

A. To develop mature readers who seek, enjoy, and value reading as functional and meaningful in their lives. To assist students to:

1. Relate reading to their personal lives.
2. Develop a life-long interest in reading.
3. Seek printed material for enjoyment, to satisfy curiosity, and to gain information.

B. To develop mature readers who are able to get meaning from text, monitor comprehension while reading, and self-correct. To assist students to:

1. Effectively use and control the reading process.
   a. Prereading
   b. Reading
   c. Postreading
2. Use a variety of strategies within the reading process.
   a. Word recognition strategies of efficient readers
   b. Comprehension strategies of efficient readers
3. Process information at various levels of thinking to expand comprehension.
   a. Cognitive memory level
   b. Convergent level
   c. Divergent level
   d. Evaluative level

These broad goals of instruction serve as the basis for the development of student outcomes which can be used as benchmarks for instruction and for the assessment of student progress. These student outcomes are identified in the *Goals and Objectives* section of this guide.

TEACHING READING

A reading program should be holistic in nature. It should keep language whole, relevant, and meaningful to students. It is based on the premise that language is learned from whole to part and that students should be engaged in using language in functional situations to receive or communicate meaning. Holistic instruction involves the recognition of reading not as a hierarchy of skills, but a reflection of the developmental stages the students go through to move from emergent readers to mature and independent readers.

A DEVELOPMENTAL SEQUENCE

Students emerge through various stages in reading to become mature and independent readers. The stages cannot be defined by grade level, but teachers should keep in mind that reading instruction should include activities that are appropriate for the particular stage of development of students and encourage them to progress to independence. The following identifies six such stages of reading and have been adopted with permission from the Wisconsin Department of Public Instruction (1986).

- The **Emergent Reading** stage is characterized by natural, unstructured learning. Emergent readers engage in a variety of language tasks determined to a great extent by their immediate environment. In this stage, children learn primarily by imitation and emulation. Modeling and reinforcement shape much of young childrens' learning in language as well as in other behavior. An initial exploration of print through imitative reading and writing, drawing, and questioning occurs at this stage.

- The **Beginning Reading** stage is characterized by young readers tackling the written language system. The environment which remains important is likely to include an instructor and text, although the former may be a parent and the latter a storybook. As children are thoughtfully introduced to functional written language and as they are encouraged to use their previously developed language learning strategies, they begin to learn the relationship between sounds and symbols. This stage is characterized by gaining decoding skills for determining the meaning of unfamiliar words. As beginning readers generalize these rules, they also monitor their decoding by checking to see if what they read makes sense.

- The **Reading for Consolidation** stage is characterized by the fluency readers now have in identifying unfamiliar words and predicting their meaning. Both of these skills should be automatic at this stage. Readers are also learning to recognize the various text structures including the characteristics of stories and the organization of informational books. These readers enjoy reading in a variety of settings, and they use their prior knowledge and experiences to pursue individual interests in reading.

- The **Reading to Learn the New** stage is characterized by readers adapting to changes in the purpose for reading and the kinds of texts read. Prior to this stage, familiar topics were used in the instructional materials to aid comprehension. As unfamiliar subjects and different kinds of texts make different demands on them, readers at this stage are able to tackle a range of reading materials for different purposes, use background knowledge to

aid in comprehension, and apply some general strategies for remembering information.

- The **Reading for Independence** stage is characterized by readers refining their abilities to work with subject matter. Readers are now more aware of text style and organization and can use text features as an aid in comprehension or remembering. They can analyze the task and determine appropriate strategies. Readers at this stage can be expected to evaluate more than one viewpoint, consider opposing evidence, and integrate a variety of research material.

- In the **Mature Reading** stage readers can reconstruct meanings or shape ideas for their own uses. Mature readers are capable of dealing with a high level of abstraction. Reading strategies are independently applied to difficult and complex texts to meet the demands of their personal and career situations. Mature readers read in order to gain new information or insights from others and create new viewpoints and generalizations.

ESSENTIALS OF INSTRUCTION

The essentials of instruction are based on current research and successful practices of classroom teachers. They also reflect a view of the learner and some basic understandings about language learning as they relate to reading. The essentials of reading instruction are as follows:

- **Reading is the best way to learn how to read.** Students should spend more time reading interesting, useful, whole texts and less time completing workbooks and skill drills. Research supports the notion that language is

more meaningful when kept whole. Isolating language into discrete sounds, syllables, words, and phrases makes learning more abstract and postpones its natural purpose—the communication of meaning. By emphasizing discrete skills and not meaning, reading becomes linguistic knowledge. Teaching students *about* language is not the same as teaching them to *use* language.

Teachers should provide opportunities for students to read a wide variety of materials for a wide variety of purposes; motivate further reading and allow students to self-select reading material; allot time for silent, sustained reading; and encourage interaction as part of the reading process.

- **Word recognition skills should be taught within the context of the reading process and in relation to meaning.** Instead of focusing on specific skills, such as phonics, as *ends*, teachers should help students develop strategies that they can use as *means* to get meaning from text.

- **An effective reading program should include a wide range of high quality reading material.** A reading program is more than a basal reader; there is no substitute for good books. Students should be provided with good literature, textbooks that are well-written and rich with important concepts, tradebooks of their interest and choosing, and the kind of print material that surrounds them in daily life—newspapers, magazines, posters, labels, signs, directories, and advertisements. There is no need for a special text to teach reading.

- **Students should be read aloud to regularly.** Reading aloud is a natural way for the student to experience language and to internalize its

forms and patterns, and for the teacher to model the comprehension process. As the teacher reads, students should be encouraged to follow, predict, and read along. They should also be encouraged to take over the reading if they choose.

- **Students should be encouraged to discuss and share their understanding of what was read.** Discussion should be used as a teaching tool and encouraged rather than prohibited. Discussion will help students gain new insights and see how information is processed. Teachers should model thoughtful discussion by asking open-ended questions that elicit critical thinking rather than "yes" or "no" answers. Teachers should use a variety of groupings for discussion that center around the interests and diverse backgrounds of students.

- **Independent activities should be encouraged in order to develop in children the love of reading as a lifelong goal and pursuit.** Teachers can provide class time for independent reading, make books readily available, and foster the use of the school and community libraries.

- **Teachers should encourage all students to engage in higher levels of thinking.** Students should be invited to try a variety of reading comprehension strategies such as visualizing, mapping, summarizing, and drawing conclusions based on experience, intuition, the information in the text, and logic. These experiences should be planned to allow students to take risks in making predictions and inferences and test the validity of their assumptions.

- **The classroom should be a literate environment.** A literate environment is one in which students are surrounded by all kinds of print—recreational books, fiction and nonfiction, resource materials, reference books, as well as "real world" resources like telephone directories, newspapers, and television schedules. Classrooms should have a library, writing center, mailboxes, and a newsstand. Students should be involved in the creation of a literate environment by sharing their writing, bringing materials that relate to their interest and what is being studied, and visiting the school or community library.

- **Reading should be integrated with writing activities.** Students should be encouraged to extend the ideas gained in reading by writing about them. Comprehension is fostered and extended by having students record their thinking during the entire reading process.

FACILITATING READING COMPREHENSION

THE FOUNDATION OF READING: LANGUAGE, EXPERIENCE, AND THINKING

Comprehension is the end result of the interaction of students' language, experience, and thinking (LET) with that of the author's. The extent to which students' LET and the author's LET coincide determines what is comprehended and the degree and accuracy of comprehension. Students' LET is the foundation for reading and the teacher's role is to help students make connections between their LET and the author's and to bridge any gaps that might hinder comprehension.

EXPERIENCE

Efficient readers rely on their past experiences, vicarious and direct, to understand new information. Too many students are passing through classrooms from year to year with the bulk of learning presumably taking place through reading; yet much of what is "read" has no referent or little connection to the students' experiences. Experience greatly influences the understanding of concepts, the structuring of information, and the final interpretation of the text. Learning takes place when students can integrate meaning with their background knowledge to restructure old knowledge and create expanded or new concepts. If appropriate background knowledge and experience are lacking, teachers must provide analogous or direct experiences that the students can then draw upon.

The teacher can do several things to help students focus attention on those aspects of their experience which relate to reading and build a base for comprehension and concept development. The teacher can help students use their experience base by:

- Relating the content concepts or information to the students' personal knowledge and background (generating schema).
- Finding similar, comparable, or parallel experiences in the students' background and relating them to the lesson, text, or theme (analogous experience).
- Providing a simulated or real experience in the classroom setting or on a field trip (direct experience).
- Providing experiences by reading to students, showing films and videos, having students share with each other, or inviting guest speakers to talk with students (vicarious experience).

- Having students role play, dramatize, or imagine a situation, action, thought, or feeling (visualization).

- Asking students what they know about a given word, topic, or idea (content concepts).

- Discussing or sharing information about a topic, idea, or concept when students have inadequate background information (building general knowledge).

In doing these things, the teacher accepts the students' existing language and experiences as a point of departure for subsequent learning.

LANGUAGE

Reading is a process that involves matching language with experience and thinking. Readers use language cues—word meanings (semantics), sentence patterns (syntax), word parts (structural analysis), and sound/symbol relationships (graphophonics)—to determine meanings of unknown words. Skilled readers use cues from all four features.

Semantic features deal with the meanings of words. The reader relates the meanings of words to the ideas presented. There is a close relationship between syntax and semantics. Word meanings are sometimes further affected by context—both syntactic and situational.

Syntax refers to the order in which words are placed in a sentence to convey meaning. How a word is used in a sentence often determines its meaning. A word may have a meaning of its own, but the exact meaning of the word is conveyed by its relationship to other words in the sentence. The ability to effectively use syntactic cues is largely dependent on the readers' language background.

Structural analysis involves getting meaning from an analysis of words and word parts—roots, prefixes, and suffixes. It also involves the analysis of compound words, inflectional endings, possessives, abbreviations, and contractions.

Graphophonic cues are the sound-symbol associations made in interpreting written materials. Phonics and spelling instruction emphasize the graphophonic aspect of language. Graphophonic cues include the consonant and vowel sound-symbol system and words or parts of words in spelling patterns.

Efficient readers use a combination of word recognition and contextual cues to analyze unfamiliar words. The goal of reading is automaticity—bringing readers to the point where they process information automatically. As readers develop toward automaticity, they use fewer word recognition cues and more contextual cues to get meaning. The teacher can help students develop and use language by:

- Emphasizing word meanings based on context rather than precision in the use of word recognition cues. Students do not need to read word by word, but should be taught to read rapidly through a paragraph using only those language cues which help them comprehend.

- Linking new concepts and/or the language of the lesson to students' present language, experience, and thinking base.

- Building the language of the content area by using concept-carrying vocabulary in their natural contexts in class discussion.

- Creating an awareness of and interest in words and a desire to expand their listening, speak-

ing, reading, and writing vocabularies through wide reading.

- Providing many labels for experiences and concepts and focusing on preciseness in expressing meaning and thinking.

- Integrating phonics skills into the overall process of reading. Phonics should be taught in relation to meaning and should be kept within as natural a reading context as possible. (For more information on phonics, refer to the *Issues* section of this guide.)

THINKING

Thinking is the process by which ideas are interrelated as students attempt to understand something. When a teacher asks students, "What is one idea the author is trying to communicate?" the teacher is asking whether they have thought through the ideas and their relationships. The essential elements of thinking as they relate to the reading process are categorized into various levels: cognitive memory, convergent thinking, divergent thinking, and evaluation (Guilford 1971).

Cognitive memory refers to the ability to recall facts or details. Much of what is referred to as literal questioning or literal comprehension is at the cognitive memory level and focuses on the recognition of who, what, when, and where.

Convergent thinking is the process used when readers structure or relate the facts or information (cognitive memory data) in some form in order to formulate a generalization or conclusion. When readers use convergent thinking they arrange or chunk the various bits of information from the text into appropriate relationships or organizational structures which lead them to make inferences, draw conclusions, or make generalizations.

Efficient readers may use some form of structured overview or graphic organizer like a map to guide them through the terrain of the text. It is a powerful tool that helps students locate, select, sequence, and integrate information. The overview helps students predict facts or events and organize the information as they read. Students remember information better when they have it organized in their minds.

Divergent thinking involves the addition of new dimensions, new ideas, and new relationships. Creativity and originality are supported and encouraged. Divergent thinking encourages students to make the best use of their store of experiences and knowledge and to establish new relationships from those already known.

Evaluative thinking results in a critical analysis or judgment. Readers attempt to judge the value of the material using external or internal criteria or a set of standards determined by their experiences, knowledge, and values. As readers judge ideas, they check for accuracy and adequacy of data for validity of relationships drawn, for the value or worthiness of the ideas, and for the probability of success in applying ideas.

The teacher can help students develop and use thinking by:

- Asking questions to elicit all levels of thinking, backtracking to lower levels as necessary.
- Asking students to document or give evidence to support their thinking.
- Having students extend their reading by creating, inventing, or improvising a product or performance; solving a problem; or investigating further the same or related topic.

- Using guided reading strategies such as the Directed Reading Thinking Activity (DRTA). The DRTA and other reading strategies are described in greater detail in the following Department of Education publications: *Comprehension in the Content Areas, 3-6* and *7-12* and *Language Arts Strategies for Basic Skills, K-2.*

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WRITING

WHAT IS WRITING?

In a multi-media, electronic age of tape recorders, video cassettes, computers, television, and radio—why teach writing? The question is not only timely but legitimate, and one to which students as well as educators and lay people need convincing and persuasive answers.

"Persuasive" and "convincing" answers lie in part in how we view writing, how we define it, and what we consider it to be all about. If writing is to play a key role in the school curriculum, we also need to re-examine what we believe about writing and to what extent our practices reflect current research.

We need to ask ourselves some soul-searching questions: Can we expect students to write effectively when the assignments we make amount to no more than worksheets and fill in the blanks? Can we expect them to demonstrate fluency in their writing when they are not challenged to write whole pieces of discourse, evaluate ideas, formulate their own understandings, and present cogent arguments in clear and concise language? Can we expect to develop inde-

pendent thinkers if we continue to elicit from students repetition of what was presented instead of asking them to formulate their own understandings?

A DEFINITION OF WRITING

What definition of writing is supported by current research? What basic understandings about writing should form the basis for instruction? Researchers studying the growth of developing writers as well as the writing process of professional writers concur that writing is a dynamic activity. It is not merely the rendering into graphic symbols of what has already been clearly conceived and thought out. Writing is a tool for the active formulation, discovery, and organization of thought. In the act of writing, ideas are born, clarified, shaped, and reshaped. Writing allows students to talk to themselves on paper in an effort to find out what they think and believe. Only then can students communicate to others what they have discovered through writing.

Some of the beliefs about writing that form the basis for instruction are as follows:

- **Writing is thinking.** It allows us to make thoughts and feelings visible, and because of this, leads us to ponder, focus, refocus, analyze, synthesize, and organize. It is a powerful catalyst for intellectual and emotional growth.

- **Writing is the search for meaning.** When writing "we don't have ideas that we put into words; we don't think of what we want to say and then write. In composing, we make meanings. We find the forms of thought by means of language, and we find the forms of language by taking thought" (Berthoff 1981). Meaning emerges as students put pen to

paper. Students learn by writing what they intend to say.

Sondra Perl (1979) describes the process of discovering meaning through writing:

> Composing does not occur in a straightforward, linear fashion. The process is one of accumulating discrete words or phrases down on the paper and then working from these bits to reflect upon, structure, and then further develop what one means to say. It can be thought of as a kind of 'retrospective structuring;' movement forward occurs only after one has reached back, which in turn occurs only after one has some sense of where one wants to go. Both aspects, the reaching back and the sensing forward, have a clarifying effect. . . . Rereading or backward movements become a way of assessing whether or not the words on the page adequately capture the original sense intended. But constructing simultaneously involves discovery. Writers know more fully what they mean only after having written it. In this way the explicit written form serves as a window on the implicit sense with which one began.

- **Writing is a way of learning—of developing both higher-order thinking skills and grasp of subject matter concepts.** The ability to put experience into language and then reflect on it, analyze it, reinterpret it, and compare it to other experiences is the kind of higher level thinking that writing permits us to do. Writing becomes a vehicle for acquiring new ideas, new impressions, and new feelings and for expanding those already acquired; it is through writing that we understand.

- **Writing grows out of a genuine desire by students to communicate for a real purpose, audience, and occasion.** Students write because they believe what they have to say is important. Writing then should reflect their voice and relate thoughts and feelings in ways which reveal their personality, worth, and individuality.

  Writing must have a content. Writing must add up to something. Students should write from an adequate knowledge base, about what they genuinely know and understand. According to Donald Murray (1982), "This [content] is the most important element in good writing, but although it must be listed first, it is often discovered last through the process of writing." Traditional writing instruction has overemphasized form and correctness and has focused too heavily on writing divorced from any meaningful context or content.

  This notion about writing puts the teacher in a different role. The teacher should refrain from imposing content and should instead help students find their own subject or focus, their own form, and use their own language.

- **Writing is a process which is recursive rather than linear.** The process is made up of an interrelated series of sub-processes—prewriting, composing, revising, editing—which do not occur in any fixed order. The various sub-processes intertwine and overlap. For example, although students may be engaged in composing, they may revert to prewriting activities when confronted with the need to develop more or different ideas.

All phases of the process require attention and consideration as students write, not after the piece has been completed.

Instruction should take place while the student is writing, not after the writing is done. Teachers can help students discover meaning as they write by stimulating and encouraging students through meaningful and varied prewriting experiences; observing, collecting, and using information about individual student development; assisting students to solve their individual problems through conferencing, rehearsing, and focusing the writing; and responding to and showing appreciation for the writing.

- **Writing is an ethical act,** because the most important quality in writing is honesty. In times when "truth" is increasingly a matter of national debate, writing may be viewed as a kind of practical ethics. Words can mislead intentionally or unintentionally. As writers grapple with the right word versus the wrong word or the honest thought versus the not-quite-so-honest thought, they practice a most immediate, hands-on kind of ethics. Writing makes thoughts visible and permanent and can thus hold a person accountable.

- **Writing is an art.** Art is making, creating, building. It satisfies the creative needs of humans, giving them the power, the satisfaction, and the joy of creating meaning.

These beliefs, in contrast to traditional notions, are summarized as follows:

TRADITIONAL NOTIONS	CURRENT VIEW
Writing is a way of testing what is known.	Writing is a way of creating meaning.
Composing is linear.	The writing process is recursive.
Writers are expected to know what they are going to say before they begin to write.	Writing is a tool for the discovery and organization of thought.
The goal of writing is correctness.	The goal of writing is finding meaning.
Form precedes content.	Form grows out of content.
Instruction focuses on the product.	Instruction focuses on the process.
Writing assignments are controlled by the teacher.	Writing grows out of a genuine desire to communicate; students generate their own topics.
Students write for the teacher.	Students write for real audiences. Writing serves a meaningful and functional purpose.
Writing is an individual activity.	Students interact with each other and the teacher in all phases of the writing process.
The teacher does the grading; students often do not know the criteria for evaluation.	Students are involved in the evaluation of writing.
Writing skills are taught through textbooks and worksheets outside the context of writing.	Writing skills are taught on the basis of need; instruction occurs as students write in all phases of the process.

These current beliefs result in students who have a more positive attitude towards themselves and writing. These students:

- Believe that what they have to say is important.
- Are motivated to write because they feel they have something to say.
- Write honestly and "from the heart."
- Enjoy and gain satisfaction from writing.
- Are free to generate and to express thoughts and feelings in writing.
- Value writing as functional and meaningful in their lives.
- View and use writing to learn and develop personally.
- Use writing as a tool for thinking: discovering, analyzing, organizing, and creating ideas.

THE WRITING PROCESS

Writing is a process consisting of an interrelated series of sub-processes. Most models define three phases of writing: prewriting, writing, and post-writing. Instruction should occur within all phases of the writing process as students write. Instruction is generated from the students' writing and skills are taught in the context of the writing assignment rather than through exercises that have little or no relationship to communication. Unless skills instruction results in greater success in writing and improved communication, students will not see any need to learn specific skills.

Unlike traditional models which view writing as an accumulation of skills that can be assembled to create a paragraph, the process model of instruction

views writing holistically. Writing is taught not as a sequence of orderly steps, but more as a "messy act" of discovering and making meaning; writing is recursive. It means allowing students to write whole pieces of meaningful discourse for real audiences and for significant reasons—to communicate, to think and learn, to create, and to express themselves.

Prewriting. Prewriting is preparation for writing the first draft. This phase develops a "seed bed" of ideas and includes those activities and experiences that a writer engages in before writing. Prewriting activities help motivate students to write by generating possible topics or ideas for writing, focusing attention on a particular subject, or exploring ideas. These activities will help students discover that they have something to say. The teacher may introduce activities to get students started, such as freewriting, journal writing, brainstorming, discussion, drawing, role playing, interviewing, researching, direct experience, observation, and reading.

This phase of writing is frequently overlooked because students are expected to write without being motivated to do so and are expected to know what to write before they begin writing. The various prewriting strategies should be introduced and modeled with the ultimate goal of students internalizing these strategies and recalling them when needed. And students may move back and forth between prewriting and writing, the next phase, because the writing process is recursive.

Writing. Writing, or composing, for writers who have spent sufficient time in the prewriting stage proceeds smoothly and rapidly. This is the stage where ideas begin to take shape and may result in multiple drafts. Students should be encouraged to write fluently without interrupting the flow of ideas. It is important that at this stage the teacher continues

to encourage exploration of the topic and discovery of meaning without being overly concerned with form and correctness. Students who are allowed to focus on content and not worry about correctness will discover that writing is not a word-by-word struggle and that they have a lot to say.

As students write, they begin to find a focus, identify a purpose, envision an audience, and shape the writing. The role of the teacher is to help students think through and expand their topic by raising questions and providing answers. The teacher makes supportive statements, suggests alternatives, and asks thought-provoking questions.

Drafting implies writing and rewriting—inquiry and reflection—as the piece develops. Students switch back and forth from being writers to being readers as they shape their ideas in words.

Sharing and audience response, or conferencing, at several points in the writing of the draft, will help students clarify their thinking and see what is unclear in their writing. In the sharing phase, writing is read and listened to, to see if it has communicated to the reader. The benefit of sharing and audience response is that it provides an immediate audience for the piece and for supportive and constructive problem solving that leads to growth in writing. It also helps students become more responsible for their own writing.

Sharing and audience response helps the reader to adapt writing that is writer-based to that which is reader-based. As writers answer the readers' questions, they begin to get a sense of how to engage the readers and stir their interest and curiosity. The process not only solves problems of content, but focuses on how to engage and interest readers. Audience response should take place several times as the paper is being written and before it is fully developed because the closer the draft is to completion, the

greater the commitment to the piece and the less receptivity to changing it.

Responses to the drafts can take place between students (peers)and between student and teacher. Responses can be done on a one-to-one basis or in small or large groups and should be maintained throughout the writing process.

In peer response groups, students work collaboratively and help one another with their writing by providing feedback. The teacher's role is to facilitate the group interaction, answer questions raised by students, or ask questions that get students to work out their own answers.

Conferencing between the teacher and individual students should occur regularly. The teacher provides a general assessment of the students' writing, making sure that the writing is praised, as well as questioned. Writing conferences usually focus attention on only one or two areas in need of improvement.

Revising requires reviewing, rereading, and rethinking the piece based on feedback. As students revise, they are constantly asking themselves two questions: "What am I trying to say?" and "Have I said it?" Students will want to take another look at the whole piece and possibly move whole blocks of text, eliminate others, or add or combine details in order to make the ideas clearer to the reader. For most, writing is a continual process of rewriting.

At this stage the writing is still not "neat" or finished, but students have reached the point where the writing reflects purpose and audience. It should be organized and begin to fall into a cohesive whole.

Donald Murray (1982) describes the revising process as one in which "the writing stands apart

from the writer, and the writer interacts with it, first to find out what the writing has to say, and then to help the writing say it clearly and gracefully. The writer moves from a broad survey of the text to line-by-line editing, all the time developing, cutting, and reordering. During this part of the process the writer must try not to force the writing to what the writer hoped the text would say, but instead try to help the writing say what it intends to say."

Editing and proofreading of the final piece can begin when students feel that what they have to say has been clearly communicated. Editing is concerned primarily with language and correctness. It requires students to look at and change the surface features of the writing—capitalization, punctuation, spelling, and grammar usage—and to make them fit into generally accepted forms of use. In the editing phase, students might be involved with condensing, deleting, combining, or compressing sentences. Words may have to be changed for consistency, appropriateness, and clarity.

Editing is held off until the end of the writing process because premature emphasis on correctness stifles fluency and the creation of meaning. When grammar, punctuation, spelling, and other conventions are introduced in the editing phase of the writing process, students are shown these skills in their proper perspectives. They can more clearly see that these skills serve a function—to communicate ideas more clearly to others.

Postwriting. Postwriting activities are what teachers and students can do with a finished piece of writing. This final phase in the writing process helps students realize the importance and value of their own writing. Too often students see their writing as a product to be read exclusively by the teacher for a grade.

Postwriting can include sharing; sharing, in this context, means that others are interested in reading and/or listening to what students have written, and thus it is an important way by which students feel that they are worth something, especially as revealed through their writing. Types of sharing include students reading to each other in small groups; the teacher reading aloud to the class parts of a few students' compositions each day; and the teacher reading aloud the whole piece and sharing the illustrations, if any.

Postwriting activities may also include publication, exhibition, public readings, or submittal for competition.

Viewing writing as a process requires some new perceptions of writing. It means that writing is more than crafting good sentences and paragraphs. It is a way to externalize the thinking process, make ideas visible, and communicate them to an audience. Writing becomes a tool of finding meaning, not just recording it. As Vygotsy (1962) stated, "Thought is born through words...thought unembodied in words remains a shadow." As students write, they begin to discover not only what they know, how they feel, but who they are. Writing engages them in seeing relationships, making meaning, and making sense of our world.

ELEMENTS OF WRITING

Good writing requires origination and development of thought. Good writing reflects all or some of the following elements:

Function and Form. *Expressive writing* underlies all of our writing. It is writing that helps students make ideas and concepts clear and meaning-

ful for themselves. Expressive writing also helps students get in touch with their feelings and connect their personal experiences with new information. It is the way students write the tentative first drafts of new ideas. Students explore, invent, and talk to themselves on paper.

Expressive writing is writer-centered and is often an attempt by students to discover and clarify for themselves what they know, think, and feel. Expressive language usually retains the features of spoken language—it is loosely structured and exploratory. It encourages fluency and the generation of ideas, and creates a favorable condition for students to use the process of writing for the discovery of meaning. Expressive writing may take several forms, e.g., learning logs, marginal notes, first drafts, and freewriting.

The following are characteristics of expressive writing:

- Like speech, it reflects the ebb and flow of the writer's thoughts and feelings. Thoughts may be half uttered; attitudes only half expressed.
- It is the kind of writing in which the new is tentatively explored. It is crucial for trying out and coming to terms with new ideas.
- It is not concerned with form and convention but with ideas.
- It is basic to learning. It is a tool with which we confront our own thinking and link what is already known with new information.

Developmentally, expressive writing is the starting point from which more specialized and differentiated writing can develop—transactional writing and poetic writing.

Transactional writing is writing that communicates to another person what the writer means, has experienced, believes, feels, perceives, and understands in a clear and unambiguous way. Transactional writing may take various forms, e.g., letters, reports, research/term paper, essays, editorials, commentaries, news or feature stories, and summaries. Transactional writing is characterized as writing that is clear, focused, organized, concise, conventional, and correct.

Poetic writing is writing that encourages students to imagine, speculate, and create using forms like monologues, poetry, drama, fable, story, biography, or memoir. Poetic writing is an artistic, verbal construct of the writer's feelings and ideas. Poetic writing may make deliberate use of ambiguities for effect. The function of a piece of poetic writing is to be an object that pleases or satisfies the writer, and the reader's response is to share that satisfaction.

Purpose. Purpose is central to writing because all decisions about what to write and the kind of language and organization to use depend on purpose. When students have a reason to write and when they write to real audiences about subjects with which they are familiar, they are more motivated to write and perhaps revise what was written.

The purposes for writing can be categorized as writing to discover meaning, to give information, express feelings and opinions, promote ideas, entertain, and perform social functions.

Audience. Audience is who the writing is for. A sense of audience is developed when writing attempts to communicate with someone. Most of the writing done in school has the teacher as its only audience. Although the teacher needs to read most student writing, there is no reason he or she should be

the *only* reader. There are many potential readers available, and students should have experiences in writing for them.

Students should be encouraged to write for a variety of audiences, including the self. Egocentric writing is characterized by students talking to themselves. As students mature they become less egocentric and should be able to deal with a widening circle of readers, moving from self to familiar, trusted individuals, and finally to unknown, remote audiences.

Traits. Traits are distinguishing features, qualities, and characteristics of writing. Traits are usually organized into categories and are used to describe and evaluate writing.

As students attempt to develop their message for the reader, the proper use of such traits as organization, the coherent relationships of ideas in sentences and paragraphs, and the sense of wholeness in the piece help to establish the intended message.

Traits may be general, describing such things as expressiveness and organization, or they may be specific, describing such things as wording, spelling, and punctuation. (See the *Language Across the Curriculum* section for more details.)

Modes of Discourse. The modes of discourse describe the way ideas are developed and/or organized within a piece of writing (discourse). The modes are traditionally categorized as narration, description, exposition, and argumentation.

Narration is discourse that tells a story or relates an event—usually telling what happened, when it happened, and where it happened—and organizes those events in time. ***Description*** is discourse that paints a verbal picture or image and arranges those

images in a logical pattern. ***Exposition*** is discourse that informs, explains, or instructs. ***Argumentation*** is discourse that convinces or persuades an audience to accept a point of view or prove or refute an issue.

Other classifications of modes of discourse include James Kinneavy's—narration, description, evaluation, classification; James Moffett's—reflection, conversation, correspondence, publication; and the classification used in the *Stanford Writing Assessment Program*—describing, narrating, explaining, reasoning.

As students develop into mature writers, they begin to exhibit greater control over organization, resources of language, style, and the conventions of writing. Students are able to analyze and meet the demands of a wide variety of writing situations, and adapt language, form, and style to varying purposes and audiences. They are able to organize the message to create unity and coherence, and they are able to develop a range of lexical, syntactic, structural, and rhetorical writing options. Students are aware of selecting words and terms for the intended meanings and for correctness so that the audience can read the material with ease.

GOALS AND OBJECTIVES OF THE WRITING CURRICULUM

Writing is a complex activity involving various stages within the writing process, many skills, and different kinds of knowledge. It is a process of communicating ideas, feelings, and experiences through the graphic mode; it is an individual, idea-centered activity involving both critical and imaginative thinking and self-expression.

The major goals of writing emphasize the many opportunities for applying the writing process to various purposes and audiences. They also emphasize the value and use of writing as a tool for communication and learning. The program objectives are:

A. To develop competent writers who express their ideas fluently. To assist students to:

1. Value writing as a tool for sharing experiences and meaning.
2. Use writing to make decisions, restructure values, and as a means of self discovery.
3. Use writing as a tool for thinking and learning.
4. Use writing to communicate for a variety of purposes and audiences.

B. To develop competent writers who independently use the writing process:

1. Prewriting.
2. Writing.
   a. Drafting
   b. Sharing/getting audience feedback
   c. Revising
   d. Editing
3. Postwriting.

TEACHING WRITING

A DEVELOPMENTAL SEQUENCE

Learning to write well is a developmental process. At each stage of development, students improve, strengthen, and refine their skills as they deal with increasingly complex levels of thought and imagination.

The stages of writing are based on the growing abilities and experiences of developing students. They do not correspond to grade levels and are not bound by a chronological sequence, nor are they based on a sequence of identified skills whereby shorter tasks are mastered before longer ones are attempted.

Four major stages of development—beginning, developing, independent, and mature—are identified and described below:

- **Beginning** writers are aware that print and visual art represent thoughts and feelings and that what is said can be put in writing to be read by self and others. Early attempts at composing include drawing, scribbling, and invented spelling. In the beginning stage, children have not mastered handwriting and other technical skills, so to facilitate the composing process, the teacher might record children's oral expression (dictation). Children are encouraged to participate in group dictation of stories; to individually dictate notes, feelings, and stories; and to copy some dictated parts which have been recorded by

the teacher on the board or sheet of paper. Some children may attempt to write a few words, phrases, or sentences independently. Children are encouraged to engage further in composing by creating pictures to accompany the stories. Teachers can support beginning writers by recognizing the efforts of the children, encouraging pride in authorship, by reading compositions orally, and encouraging the appreciation and enjoyment of each others' writings.

- **Developing** writers demonstrate increasing facility in organizing expression into complete thoughts and write with growing ease. Initially, students are able to communicate major ideas orally and write a composition expressing a major idea, although details will be scant. In the latter part of this stage, students are able to write several paragraphs revolving around one or more major ideas with related details. They are becoming comfortable with some aspects of the mechanics of writing which include letter formation, spacing, spelling, and punctuation. Teachers can support developing writers by encouraging fluency of expression, emphasizing composing and the importance of students' ideas and expressions, and providing opportunities for non-threatening audience response to the writing.

- In the **independent** stage, students demonstrate greater control of the elements of writing and the writing process. They are increasingly fluent in expression and can manipulate language to achieve desired effects. Their writing reflects individual voice and style. Writing includes multi-paragraph compositions on increasingly involved topics which impose greater de-

mands in terms of audience, purpose, and form. The teacher supports students by encouraging ease of expression, development of personal style, maturity of thought, and experimentation.

- In the **mature** stage, students are able to generate text freely without a respondent, engage in whole-text planning, function as the reader of their own writing, and develop personal criteria for writing excellence from which they judge and revise their own writing. Mature writers are aware of and deliberately direct the writing process, knowing when and how to advance the writing act and which phases to fall back to in trying to solve a writing problem. Mature writers have at their disposal a full range of lexical, syntactic, structural, and rhetorical writing options.

KEYS TO SUCCESS IN WRITING

Keys to success in writing vary from one class to another and from one school year to the next. A writing program is successful when each student writes progressively better during the school year. In programs that work, several conditions are evident:

- **Students are given time to write**. Students write frequently and are given the time to write. In a position statement on composition, the National Council of Teachers of English indicates that there is no formula that dictates the amount of writing. "Ideally students should be allowed to write when they want to, as much as they want to, and at their own speed. Practically, however, students need class discipline and class discus-

sion as well as freedom, and they should be frequently encouraged and at times required to write."

- **A wide spectrum of writing experiences is provided for students**. Students should be allowed to experience writing assignments that present them with specific expectations, as well as open assignments that allow them to make choices about topic, style, length, form, purpose, and audience.

- **Students learn to write by writing.** Students will learn to write and use their writing for learning in all content areas if they are given ample opportunities to write. The notion of learning to write before actually engaging in writing is misguided. Writing should not be isolated from its actual use. Nor should workbook exercises and drill sheets serve as substitutes for writing. The writing that students engage in should be motivated by a desire to communicate, to say something in their own language, to a real audience and for a meaningful purpose.

- **Choice, ownership, and relevance to the student of what is written is an important aspect of writing.** Students write best about what they know well. As a result, the quality of a written composition will depend on the sophistication, broadness, and intensity of the writers' language, experience, and thinking. What is important, is that students can claim ownership of the ideas expressed; the ideas are a part of themselves. Encouraging ownership, and thus honesty and sincerity, means that teachers must accept and encourage personal differences in ways of handling topics and styles of writing.

- **Technical aspects of writing are taught primarily in relation to the student's own writing and only secondarily through related exercises.** Technical aspects include handwriting, spelling, punctuation, grammar and usage, organization, coherence, style, and form. Skills instruction should relate to the student's own writing within the revising and editing phase of the composing process. These skills cannot be taught at any particular grade level or following a time sequence. They are acquired gradually through use, and spiral as students move from grade to grade and as the subject matter and language become increasingly complex and sophisticated.

- **Writing begins with and builds upon expressive writing**. In expressive writing, students deal with topics, purposes, and audiences well known to them in a conversational, relaxed way. This frees students to be fluent. Being comfortable with writing then allows students to move on with greater ease in acquiring control over other types of writing including the poetic and transactional. Moreover, students turn to expressive language in the initial stages of composing when they are struggling to discover what they want to say.

- **All aspects of the writing process are important.** Good instruction focuses on the process rather than the finished product. Grading and commenting on final papers have not been found to be useful in improving writing. What is effective is appropriate guidance and support during each phase of the process. Students must be allowed to compose in class under the nurturing and

supportive eye of the teacher. The teacher must confer as frequently as possible with students, in a one-to-one fashion, on drafts in progress. Such conferences should center on helping students learn to think through their topics and to connect personal experiences to their thinking and writing.

- **Evaluation is focused on instruction rather than directed at giving grades, making red marks, and finding fault.** Evaluation should take place during each phase of the writing process, not only after the final draft has been written. Evaluation should be in the form of constructive and positive responses to the good things in the writing with the aim of not only improving the writing, but developing the confidence necessary for continued improvement. Evaluation should not focus on correctness and the mechanics of writing, but should serve to encourage clarity and meaning in the expression of ideas.

- **Experiences in writing are integrated with experiences in speaking, listening, and reading (especially of literature).** Speaking, listening, and reading promote and enhance writing and in turn writing strengthens other language skills. Language lies at the heart of learning and fosters improvement of thinking by allowing exploration and elaboration of ideas in a manner that is personally meaningful to the learner.

- **The teacher writes with students.** Teachers who write with students have a better understanding of the writing process and are able to work together with them on writing problems and processes. Teachers who write can share the scratches they have made on the

paper, how differently they have written one paper as compared to another, and how much they need to "take a break" to clear their minds when the ideas are tough to handle.

CREATING A CLIMATE FOR WRITING

To many, writing is not enjoyable; it is a tedious, laborious task which is constrained by form and correctness. How do we change these perceptions about writing? How can we stimulate students to write? How can we create a climate for writing that results in students enjoying and valuing writing? How can we nurture the growth and development of students as writers?

1. **Students must be encouraged to take risks.** They must be allowed to make mistakes and write freely and fluently without being overly concerned about being right or wrong. Correctness is not the primary goal for writing. Students should be allowed and encouraged to say what they feel and think because they feel free to do so.

2. **Teachers must demonstrate to students that their ideas are valuable and that they have something worthy to say.** Teachers must value what students write. In the process, students will develop confidence in themselves as a person and as a writer.

3. **Teachers must model enthusiasm for writing by participating in writing and sharing.** Teachers do not have to be expert writers to write with students. Teachers can work with students to discover meaning. Writing then becomes a process of sharing and the class becomes a community of writers.

4. **Teachers must show students that writing is personally relevant and serves their needs and interests.** By doing so, students will begin to value writing. Fulwiler (1987) observes:

> Students already know that in many circumstances their writing will be used to measure how much they know and how important that knowledge is, but they must also learn that in other circumstances, their writing will bring them closer to people, support them in times of personal crisis, help them to analyze and solve problems, and create joy when their words come out just right.

5. **Students will want to write if they own their work.** They must be allowed to explore ideas and experiment with language in ways that interest them and are meaningful to them. They need to decide what they want to write about and what they want to say.

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LITERATURE

WHAT IS LITERATURE?

Literature is an art which uses language to communicate ideas, experiences, and feelings through symbolic forms. For communication to take place, stories, poems, and plays must be directly experienced in the same way that a painting or sculpture must be directly experienced. The work, the writer, and the reader are the essential components of this communicative act.

It is the process of symbolic rendering which marks literature as an art form, rather than considerations of beauty, refinement, or cultural value. All the arts—music, painting, dance, sculpture, film—express themselves in symbolic forms; they all represent in direct form some experience, some idea that the artist had. It is this symbolic rendering of an experience that differentiates literature from a report or a journalistic article, although both kinds of writing use the same medium of expression—language.

Literature uses no special language; however, there are special aesthetic and memorable uses of language. One distinguishing characteristic is that the rhythmic patterns of words are exploited, as are the

sounds. Another is the dependence upon allusion in the broadest sense, to every part of the culture. A third characteristic is the use of analogy, at the metaphoric level or at the complete structural level. Language is used, bent, enhanced, and placed in new frames to serve the writer's purpose.

These are the means by which literature communicates. What it communicates comes from the world of human experience and represents our heritage. The significant, universal themes explored through the elements of fiction and the special literary style of the poet or author are central to literature. Thus the work, rendered through a writer's imagination, helps readers to come to understand themselves, their society, and the world around them.

VALUES OF TEACHING LITERATURE

Literature offers students the most complete experience of life in all its aspects. It is a way to learn of the achievements, failures, and aspirations of a people—past, present, and future. If students can develop an interest and regard for literature and reading good literature, they will have the myriad of life's experiences within their grasp.

Some of the specific values of teaching literature are for enjoyment, for the development of aesthetic appreciation, for the exploration of values and ethics, for gaining insights into life, and for the nourishment and development of the imagination.

Enjoyment. The first motive for reading a book or poem is ultimately for enjoyment. The promises of entertainment and pleasure and sometimes of escape or an emotional outlet entice students and hold their interest. They are invited to identify and react to characters and situations in degrees that vary with their own backgrounds. They participate imagina-

tively and vicariously in the events, acts, thoughts, and emotions of the characters. In so doing they increase immeasurably the boundaries set by real life. The enjoyment of literature and expansion of experiences in turn develop a lifelong habit of reading.

Aesthetic Appreciation. Through involvement in literature, students experience the aesthetic, imaginative, and creative uses of language. Literature as an art provides the means to expose students to language used most powerfully, effectively, and memorably. Through literature, students acquire the rhythms and patterns of expression and thought on which to model and enrich their own thinking and language and develop their sensitivity to beauty.

Values and Ethics. Because literature transmits and sustains the mores, beliefs, and interests of society, it offers the opportunity to examine the values by which humans live and test their codes of conduct. Good literature invariably reflects the values held by the author and enables readers to perceive human nature and develop "a continually growing philosophy that reflects responsibility to oneself as well as to others" (FPO VII).

Insights. Literature indirectly contributes to the development of personal growth and self-understanding through the exploration of human behavior. It reveals how characters deal with conflicts; how they express joy and sorrow; and how they develop qualities like perseverance, honesty, and tolerance. Students relate the theme to themselves and draw parallels between their own lives and those depicted by the characters in a story. Through literature students can develop an understanding of human nature, an appreciation of other cultures, and a realization that learning about others helps in understanding themselves.

Imagination. Students who experience literature are provided a rich source of ideas for nourishing the imagination and exercising their powers of thinking and creating. Students exercise these powers when they are asked to make judgments, generalizations, and comparisons; predict outcomes and solutions; weigh various interpretations and conclusions; reconstruct or create characters, settings, and events; and project the known into new combinations and relationships. In these and numerous other ways, literature stimulates thinking and promotes the creative process.

In order for students to appreciate, understand, and value literature, they must be immersed in a wide range of literature, from kindergarten through grade twelve. As stated by Rebecca Lukens, "literature forces us, leads us, entices, or woos us into meeting a writer-creator whose medium, words, we know; whose subject, human nature, we live with; whose vision, life's meaning, we hope to understand." Whether as producers or readers, all students need the stimulus of literature to extend and deepen their experiences, and to explore the infinite variety as well as the common heritage of the values and visions of human beings.

CONTENT OF LITERATURE

To support and enhance the enjoyment of literature, it is essential for students to expand and extend their frame of reference through many and varied encounters with prose, poems, and plays. Related activities then involve students in exploratory and interactive ways to build their background of literary knowledge. This is a gradual, cumulative establishment of a personal repository which enables students to read with increased perception and pleasure.

The content of this constantly expanding frame of reference consists of the experiencing of a wide range of selections, classified by **literary types**; recognizing **literary elements**; and appreciating the author's use of **literary conventions and techniques**. Examples of this literary "know-how" involve being able to pick up patterns of contrast and repetition; grasping tone through connotation; and being aware of the manipulative power of imagery, metaphor, and symbol. It means building a fund of allusions to other stories, to other characters, to all aspects of the culture.

Brief descriptions of the content of literature are presented below, not to be studied as ends in themselves, but for the purpose of enhancing the appreciation, understanding, and enjoyment of literary selections.

LITERARY TYPES

Literary types, or genre, designate the distinct types or categories into which literary works are grouped. The terms are used loosely here; there is no universal agreement among classification schemes and many of the categories overlap.

Literature is not necessarily studied through these divisions. The literary types described below represent the range of possibilities in terms of the many kinds of literature which students should be given opportunities to experience in fiction, nonfiction, poetry, and drama.

Fiction is narrative writing drawn from the imagination of the author rather than from history or fact. The following fictional types are associated with children's and adolescent literature.

Modern ***fantasy***, refers to those creations depicting characters, events, and settings which are not likely to be found or to occur in real life. In these stories, which include the contemporary tales and modern fairy tales, the imagination has taken flight; the stories are full of marvels, of magic, of enchantment. Strange events happen which defy the ordinary laws of the physical world; objects possess magical powers; settings are mysterious and enchanted. *Science Fiction*, characterized by scientific and technical language, inventions, and adventure, is also part of this category.

Traditional tales make up a good part of the world of make-believe. They are that great body of folk literature in every culture, anonymous in authorship, and passed on from generation to generation through the oral tradition. Among traditional tales are fables, folk tales, tall tales, fairy tales, myths, and legends.

Realistic fiction, including historical fiction, mirrors people, events, and settings which could have been taken from real life. People very much like those one knows or might meet are involved in actions that could happen to almost anyone in a given culture, in scenes not too removed from everyday life. The problems and situations presented in these stories are universal, even though the story may involve characters and settings from another time and place.

The ***novel*** is an extended fictional prose narrative. Because of its length, it has a variety and an in-depth development of characters and settings. It has a complex weaving of plots and subplots. The plot form may be tragic, comic, satiric, or romantic. Some of the subcategories of the novel are western, mystery, psychological, historical, romance.

The ***short story*** is a complete story but lacks the magnitude of the novel. It is much shorter in length

and thus limited in the number and treatment of the story elements. The action, thoughts, and interaction of the characters are developed into a tight narrative with a single focus.

Nonfiction works present a factual, informational accounting of the world we live in. Well-written and, in many cases, beautifully illustrated, they are interdisciplinary encounters in art, music, history, astronomy, and so on. Also included in this category are biographies and autobiographies, journalistic reports, articles, and diaries.

The ***essay*** is a comparatively brief composition in nonfiction prose devoted to communicating an idea or an opinion through implication. In the formal essay, the subject is presented in an impersonal, ordered, and thorough manner with the writer as the authority. The informal essay is more intimate and deals with ideas and information about everyday things. The tone can be serious and reflective or light and entertaining.

Poetry is not easy to define; in fact, some critics claim that no one has ever succeeded in defining it, and perhaps it would be foolhardy to do so. What can be agreed upon are some characteristics of poetry: it is a harmonious whole which presents a total emotional or intellectual experience; it is more than mere verse (metrical discourse); its arrangement of sounds, use of connotation and figurative language, and richness of suggestion give it an expressive power beyond that of prose.

There are generally three types of poems: the lyric that expresses thoughts, feelings, and moods; the narrative and epic that tell a story; and the dramatic verse that is meant to be staged. They are all aesthetic creations that make a kind of statement or evoke some kind of response. Meaning is conveyed through a tight control of form and sound; subsequently, it is

important to present poetry both visually and aurally. In addition, poets employ many language and sound devices to create the meaning, sound, rhythm, and mood of their poems. Among them are alliteration, rhyme, onomatopoeia, and figurative language.

Drama is a literary composition that tells a story by means of dialogue and action to be performed by actors. The script form identifies the scene, characters, characters' lines, and stage directions. When necessary a narrator is used to give background information. The major types are comedy and tragedy.

LITERARY ELEMENTS

The following literary terms, or the technical vocabulary of literature, are not meant to be the subject of isolated study. What is important are the concepts that the terms represent. These evolve developmentally as students experience, explore, and respond to a variety and an abundance of literary works. At all levels, enjoyment is foremost; at more advanced levels, knowledge of the literary elements assist students in interpreting and making judgments about what they have read.

The **characters** in a story are the subjects who carry out the action. What they say, how they behave, and sometimes what they feel and think reveal their nature. In simple stories such as fables, the characters are flat; they have no past, no close relationships, and no depth to the inner self. Round characters are dynamic, or changing, as opposed to flat and static.

Plot is an arrangement, a deliberate ordering of the events, not necessarily in their natural sequence of happening, but in a way the author feels will build interest, suspense, and speculation. *Conflict* and *suspense* are elements of plot. Conflict can occur

between different opposing forces—between a character and himself/herself, a character and another character, a character and society, or a character and nature. How the conflict is resolved builds suspense and leads to the climax and conclusion of the story.

The **setting** of a story includes the times and places in which the action occurs. Details can be made significant by the description of the setting which affects the action and character development. Setting may reflect a character's qualities (a messy bedroom); hint at an outcome; or embody a larger meaning (a river representing life).

Theme refers to the central idea, or thesis, of a work. Sometimes it is stated directly, but more often it is implicit and has to be inferred from the structure and imagery of the work. Sometimes it refers to the abstract concept or message embodied in the work. The theme is the idea that unifies or illuminates the story.

The term **tone** is generally used to refer to the author's relationship to the subject of a literary work and to the audience addressed in the work. The author's attitude, as it appears in the work itself through the language used, establish the tone of the work as humorous, ironic, serious, warm, or lighthearted.

There is a certain air, or atmosphere, breathed by the reader upon entering the world of a literary work. This atmosphere is called **mood**. The setting, the people and objects described, and importantly, the language and style of description, whether majestic, elaborate, or simple, are elements in building mood.

LITERARY CONVENTIONS AND DEVICES

A **literary convention** designates an element in a literary work which occurs in earlier works and

continues in use in other works. The element can be a character type, plot situation, theme, stylistic device or language pattern, poetic form, or motif.

Traditional or stock characters, those familiar figures who appear regularly in certain types of literature, are conventions. In Westerns, for example, the strong, silent hero; the land baron; and the saloon mistress are character types we meet over and over again. Traditional characters abound in traditional tales: the kings, princesses, witches, wizards, and so on of fairy tales and medieval romances; the wise and foolish animals of fables; and the superhuman characters of tall tales, myths, and legends.

Literary motifs, are those simple elements out of which larger narratives are composed. They may involve a concept, a theme, a relationship, a situation, a happening, an object, or merely a verbal pattern. Motifs may be a component of one or more tales and are easily recognizable because of repetition. They may also occur within a single work, each repetition reminding the reader of their earlier occurrence and thus serving to unify the work.

Motifs including recurring plot situations and themes, patterns recognizable because they are used so often, are among the conventions of literature. The love triangle, the hunt for a great lost treasure, the case of mistaken identity, the transportation to another time and place, the isolation on some desert island, the proving of manhood through some ordeal, the avenging of a parent's death, and so on, are often repeated literary motifs.

Among the **literary devices or techniques** used by writers to add depth, interest, and richness to their works are satire, irony, point of view, allusion, symbolism, repetition, and flashback.

GOALS AND OBJECTIVES OF THE LITERATURE CURRICULUM

Literature is one of the five areas of emphasis of the language arts program. With language study, literature is a language arts content area. It is concerned with language and how it is used to artistically represent some form of universal truth, or reality.

The overall goal of literature is to enrich and extend students' experiences and understandings of literature. The program objectives are:

A. To assist students to understand the functions and purposes of literature:

1. To derive enjoyment.
2. To develop aesthetic appreciation.
3. To explore values and ethics.
4. To gain insights into life.
5. To nourish and develop the imagination.

B. To assist students to develop and cultivate a range of response strategies and response modes during the process of literary study:

1. To prepare for learning.
2. To process new information.
   a. Engaging
   b. Connecting
   c. Describing
   d. Interpreting
   e. Judging
3. To apply and evaluate.

The functions and purposes of literature lie in the affective domain. Attainment of this objective results in students who enjoy and value literature and who derive lasting benefits from literary experiences.

Attainment of the second program objective, to develop and cultivate a range of responses to literature, will result in students who acquire a repertoire of response strategies and modes and who employ them appropriately and independently.

TEACHING LITERATURE

The teaching of literature should be based on the assumption that it does not exist outside the individual in the same way as physical phenomena studied by scientists exist. Until it is read, a literary work has no significance.

This challenges the traditional practice of formulating the subject as "a body of knowledge to be imparted" (Applebee 1974). Students too often see literature as exercises in labelling "...the right period, the biographical background, the correct evaluation" (Rosenblatt 1956). Many times writing a book report or an essay on the theme of a story, or answering worksheet questions on main characters and symbols, does not have clear purpose. The activities do not lead to a coherent understanding of the story; the parts do not add up to a whole.

What is important is to create readers who see in literature a vital, personal experience. Therefore the affective outcomes—enjoyment, positive attitudes, willingness to take an active role, acceptance of literature as important—are uppermost as students study the cognitive aspects of literature.

An effective literature program will help students, at whatever developmental level, attain the program objectives. Although it is difficult to ascertain delineated, developmental levels, the sequence can be described as going from informal to formal, from literal to abstract, from narration to generalization, and from experience and exposure to application and analysis. The critical implication is that the guided activities provided during the literature teaching process should be at the appropriate developmental level of the students to assure continuous emotional, intellectual, and perceptual growth.

LITERATURE TEACHING PROCESS

A process for teaching literature might include the three phases described below—preparing for learning, processing, and applying and evaluating.

Preparing for Learning. During this phase the stage is set for experiencing the literature. Relevant experiences and feelings are recalled. Students are asked to imagine themselves in similar situations or settings. Values and attitudes related to the theme are explored. The teacher also orients students to the world of the text by providing background information as necessary.

Processing New Information. Students experience the selection by viewing it (film, television, wordless picture book), listening to it (cassette tape, radio, someone else reading), or reading it themselves. Students then explore some selected aspect(s) of the work through the use of response strategies. Response strategies help students connect the work to their own lives and use story elements to make inferences in order to comprehend the text with increased appreciation and understanding. The following response strategies, based on the response categories developed originally by Purves and Beach (1972), are

taken from *Strategic Teaching and Learning: Cognitive Instruction in the Content Areas* (ASCD 1987).

Engaging. Students define their emotional experience or relationship with a text. They empathize and identify with the characters, events, or the world of the text. They describe their reactions to the work and the effect it has on them.

Connecting. Readers relate similar experiences, attitudes, and knowledge to the text. They describe a text, film, or television program previously experienced that is similar to the text. These autobiographical responses help trigger related knowledge or attitudes that may assist in interpreting the text.

Describing. Students describe the nature of the characters' acts, traits, beliefs, plans, and goals. They link, map, or cluster aspects of the text (words, concepts, images, actions) according to similarity of meaning. They also describe the narrative or structural patterns of the work.

Interpreting. Interpretation helps students ascribe meaning or significance to the work or some aspect of the work. Using information from the text, students infer and explain characters' acts, intentions, and views. They infer a point or theme and predict subsequent events and outcomes.

Judging. By using a set of personal or objective criteria such as insightfulness and integrity, students judge characters or other elements. By using criteria such as style, organization, and characterization, students judge the quality or worth of the work. Students also judge the technique, how well-constructed the work is, and they judge the vision of the writer and whether it proves useful in some way (Purves 1972).

Applying and Evaluating. During the last phase students summarize what they have learned, respond to questions and problem solve, assign values, and evaluate and restructure concepts and feelings. If the selections and activities are appropriate, some kind of discovery will take place: a generalization, a connection to something else, a pattern, a structure, or some theme not clearly perceived before. That discovery may be about the subject of the work; it may be a truth of some kind; or it may be personal.

The end result of the literature teaching process is to give students a way to read and study on their own. Through many experiences with a balance of literary types, students will have opportunities to internalize the process and monitor their own understanding and enjoyment.

RESPONSE MODES

To understand literature as a process, students need to become themselves creators of art forms. As students experience literary works, they need to extend that experience by re-creating a work or creating their own stories, poems, and plays. They also need to communicate what they think and feel about various literary aspects.

The primary response modes are discussion and writing, but should also include the visual and performing arts and games and simulations. All of these are ways through which students can interact with and respond to literature during all phases of the teaching process. The major response modes and the rationale for their use are summarized below.

Oral communication and writing are the primary means of organizing experience, of fitting new experience into existing knowledge frameworks. Discussion, debate, choral reading, dramatization (see

below) and expressive, transactional, and poetic writing are ways in which students draw upon their resources of language and experience—ideas are clarified, deepened, extended and new insights are gained.

Dramatization is a natural way for students to imaginatively project themselves into other lives, places, times, and events. It is a means to understand literature; build imagination, sensory awareness, and language; and appreciate drama. Dramatization may involve physical movement and music. It is both a social and cooperative activity, yet allows for individual expression.

Games and simulations are pleasurable ways to learn. They can be analogues of the story; they can reflect story structure, match characters and character traits, reflect central conflicts, reflect literary motifs, reveal story theme, review key vocabulary. Games and simulations can stimulate discussion and writing and foster interaction.

Artwork is the creation of two- and three-dimensional works through which students can interpret the stories and poems they read and express their responses and understandings. They may express themselves using paint, crayon, clay, paper, and so on—to create puppets, murals, figures, mobiles.

Media is used by students to express their responses, understandings, and interpretations of literature. Students have a variety of media from which to select: video tape, film, slide, cassette tape, and computer productions.

Reading other literary works with similar plots and themes, other works by the same author or of the same period, or the same story in a different genre (or medium) are ways of extending the literary experi-

ence. Students can compare and contrast and make generalizations and judgments.

TIME

In the elementary school, literature deserves a special period to itself for literature's sake and for students' sake. A literature program in the elementary school is *not* synonymous with a basal or other reading program, nor the same as free reading or individualized reading, nor the same as a library program. Although these different areas overlap and support each other, literature requires special attention. A well-designed literature program is basic for all elementary students and should be part of the daily language arts period.

In the secondary school, literature has traditionally comprised a major portion of the language arts curriculum. It is both integrated into comprehensive English courses, as well as offered as separate electives.

SELECTIONS

An effective literature program must have a variety of works of high literary quality. There should be a balance of new and old, fanciful and realistic, prose and poetry, fiction and nonfiction, and selections that represent different countries and cultures.

In making the selections for literary study, the following questions should be considered in order to present the most appealing, appropriate, and worthwhile materials: Who is the audience? What is the purpose? Is the use of language original and imaginative? Are the story elements well-handled? Is factual content accurate and up-to-date? What are the merits of the author? Are there lasting or residual values? Are the illustrations, if any, of high artistic quality?

These works can then be organized in various ways. Two common ways used in elementary literature programs are by theme and genre. A thematic arrangement is used in the *Hawaii English Program, Elementary*. Units of study focus on a concept or theme such as *Self and Family, Acquiring Wisdom,* and *Magic and Wonder*. The *Nebraska Literature Program* is divided into units of study according to genre such as folk tales, myths, and biographies.

A combination of organizational patterns is used at the secondary level such as by theme, genre, geography or region, and chronology or history.

ESSENTIALS OF INSTRUCTION

The literature program is centered around the student. Students must be encouraged to explore and experience literature and to respond to it freely. The teacher must create a classroom in which it is evident that literature is pleasurable, rewarding, and valued. To do this, the teacher should:

1. **Establish an atmosphere that is warm, friendly, and enthusiastic.** Encourage, support, and value personal and divergent responses.

2. **Create a literature-rich environment that immerses students in good literature.** Encourage students to read on their own, make books and lists of books accessible, and foster the use of the library. Plan for time when students (and teachers) can talk about books that have been read.

3. **Allow students "to discover the vital connections between the work and themselves or between the work and the rest of the world"** (Miller 1980). Provide the time and

means for problem solving, observation, self exploration, and adventure.

4. **Read aloud to students.** Reading aloud is especially important in a literature program, for literary language, poetry in particular, must be heard often enough to be fully appreciated. The oral tradition is an ancient one for a good reason, and when teachers read aloud or engage in storytelling, the class is brought together in a timeless, enduring, and satisfying activity. Reading aloud by the teacher has many benefits for students, among them:

   - It is basic training for the imagination.
   - It tunes the ear to the best in language.
   - It is a natural way to experience stories and poems as artistic wholes and thus to internalize their forms and patterns.
   - It motivates learning to read.
   - It increases comprehension.
   - It introduces students to many books that they otherwise might never read.
   - It reduces the gap between students' ability to read and their capacity to enjoy and understand literature.

5. **Use a variety of response activities as a medium of exploring literature.** Response activities, writing especially, ask that all students have an opportunity to talk about their work, compose for each other, work together in groups, and share their products in some way.

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LANGUAGE STUDY

Language is the fiber from which the fabric of the language arts is woven. It is at the core of all of the areas of emphasis within the language arts. In the skill areas of oral communication, reading, and writing, students learn to acquire and use language in these basic modes for a variety of purposes. Through the content area of literature, students are provided with a way of knowing and perceiving through the medium of language and appreciating the artistry of language. In language study, attention is turned to language itself as the subject of study.

WHAT IS LANGUAGE STUDY?

Language study provides students with opportunities to study *about* language in the context of language usage. Students learn about language—what it is, how it works, how it is used, and how it affects people and society—and also about the techniques and approaches used to study it. Knowing about language enriches students' understanding of language and in turn contributes to proficiency in language usage.

Language is a subject worthy of study in itself. But the study of language can also be functional and

situational as it focuses on how it is used in relevant social contexts and how it is used by individuals to structure their personal perceptions and experience. Language study is also both scientific and abstract in its focus on a search for underlying principles and generalizations about the complex phenomenon of language.

MAJOR LANGUAGE STUDY CONCEPTS

THE FUNCTIONS AND PURPOSES OF LANGUAGE

Language is used as a tool to accomplish various purposes. **Language is used to communicate.** Our human condition revolves around our use of language. We use language to express feelings, give and receive information, promote ideas, entertain ourselves, and interact socially. It is through language that we can make our wants and needs known, express our unique identities and personalities, get others to do things, and learn about the world.

Language is used as a tool for learning. Language itself is a primary medium of instruction. Over 85% of the knowledge, skills, and values presented to students in school comes in some form of language (Gagne 1965). Many ideas—political, moral, social, economic, historical, aesthetic, etc.—exist only in language. Only humans, through the use of oral and written language, can pass on knowledge to their descendants. We learn only by actively using language—processing ideas we have heard or read and reconstructing meaning in our own words. Language is also a primary indicator of student learning. We cannot look directly into students' minds, but we can, through what they write and say, get an idea of what and how well they have learned.

Language use and choice reflect and express personal identity and self concept. Each person has a unique way of using language and it is this that contributes to character, personality, and identity. Language choices include sounds, meanings, syntax, and vocabulary. We are almost always in control of what we want to say, and how we want to say it. Students need to be made aware that what and how we say things color others' perceptions of ourselves and that it is generally advantageous for us to have a wide range of language choices for different audiences and situations.

It is through language that much of our cultural and social beliefs, interests, and values are expressed. The way that a culture perceives the world is reflected in language. The vocabularies of different languages reflect and influence ways of thinking and talking about common aspects of human experience. Language also enables people and institutions to share and perpetuate world views and belief systems through the expression of abstract ideas, descriptions, and explanations of observed phenomena. Through language people are also able to learn and accept the reality of their observations, experiences, and interpretations of other people, and to check their views against those of others.

THE NATURE AND STRUCTURE OF LANGUAGE

Language is symbolic and arbitrary. Language represents reality, and is thus symbolic. Language expresses our thoughts about the world rather than describing it directly. Words can thus have several meanings. We also have the ability, through language, to refer to things we cannot actually see in the physical world. Language makes it possible for humans to transcend the present and vicariously experience the future. While language is thus pow-

erful, it is important also for students to realize that language is not the same as the things, people, places, actions, quantities, and qualities they represent.

Language is culturally determined and learned. It is the invention of groups of people who agree upon word meanings and language usage patterns. Words and usage patterns differ from language to language. It has been estimated that between four and six thousand languages exist or have existed (Myers 1984), illustrating the infinite variety of linguistic forms that are possible.

Language is systematic. Language is orderly—it has structure, predictability, and rules governing its use. Language occurs in regular patterns of sounds (phonemes); meaningful sound units (morphemes); words, sentence structure, or word order (syntax); and passage structure (discourse). Every language, even so-called nonstandard forms, uses these systems. Knowledge of the systems of language is learned spontaneously and intuitively through extensive trial and error. The users' intuitive sense of and use of these patterns enable speakers of that language to communicate with each other. While language is acquired intuitively, deliberate and direct study of the structure of language can extend and enhance student knowledge of language. Areas of study can include the comparison of the structure of different languages, a study of various methods of describing language through various grammars (e.g., structural and transformational), a study of root words and inflections, and the construction and description of invented languages.

Language is constantly changing. The English language has a long and still evolving history. Changes in culture, technology, values, ethics, morals, and the like are reflected in the growth of vocabulary, changes in meanings, and in the way new

words are formed and absorbed into the language. Some words retain essentially the same meaning for centuries while others undergo radical changes in meaning. A word can come to mean many more things as time goes by, while some meanings of a word may be dropped. Sometimes words disappear from use altogether. Language is constantly undergoing change through the processes of generalization and specialization, and elevation and degradation of meaning.

GOALS AND OBJECTIVES OF THE LANGUAGE STUDY CURRICULUM

The primary goal of language study is to increase studentS' understandings of the nature and structure of the English language within the broad perspective of communication. The program objectives are derived from the definition of language study and include two aspects of language study—the functions and purposes of language and the nature of language. The program objectives are:

A. To assist students to understand that language is used as a tool to accomplish various functions and purposes:

   1. To communicate.
   2. To learn.
   3. To reflect and express personal identity and self concept.
   4. To express cultural and social beliefs, interests, and values.

B. To assist students to understand the nature and structure of language:

   1. That language is symbolic and arbitrary.
   2. That language is systematic.
   3. That language changes.

TEACHING LANGUAGE STUDY

ESSENTIALS OF A LANGUAGE STUDY CURRICULUM

Language study should be broader than just grammar study. For quite some time language arts programs have been focused on teaching students about language by teaching formal grammar. Emphasis has been on the analysis of sentences, the labeling of words by "parts of speech,"and the conformance of usage to rules of "correctness." This approach is narrow in focus with a disproportionate amount of classroom time spent on such activities. Such an analytical study of language should be only a small part of the total language arts program because it contributes in only a minor way toward our ultimate goal of increasing students' ability to use language effectively in speaking and writing. Only a great deal of purposeful language use will accomplish that goal. Nevertheless, some knowledge about language itself is important for students to develop appropriate attitudes toward language use. That knowledge must be broader than the study of grammatical conventions and more reflective of the basic nature of language as a social and communicative tool (Dillon 1980).

Language study is best taught in the context of purposeful communication involving actual language use. It is only through this direct experience with and manipulation of language that students can realize the power and potential of language and

understand its nature. Real and meaningful language models can be found in many places familiar and accessible to students in works of literature, print and electronic media, and popular culture such as songs and slang. Students should be given opportunities to communicate for real and honest purposes and to be made aware of the effects of such communication.

Language study should permeate the other areas of emphasis in language arts. In oral communication, reading, and writing, students use language to communicate, learning in the process that language has a variety of functions and forms and that it reflects and expresses personal identity, self concept, and cultural values. The conventions of language (grammar, semantics, spelling, punctuation, etc.) are best taught in this context of actual use. In literature, students learn about the artful and creative use of language to communicate a range of experiences and emotions.

APPROACHES TO TEACHING LANGUAGE STUDY

Two approaches to language study are recommended: 1) an integrated or contextual approach, in which language study concepts are systematically taught in the context of purposeful and meaningful communication involving actual language use, and 2) a stand-alone, topical/thematic unit approach.

INTEGRATED OR CONTEXTUAL APPROACH

As students read, write, speak, and listen and study literature, they encounter many instances in which language principles operate. In this approach, the teacher extends instruction to include discussion of language study concepts in the context in which

they occur. For example the revising and editing stages of writing are an appropriate context for discussing principles of language usage and how they are determined by topic, audience, message, situation, and influenced by social values.

As students read literature, they encounter a wide variety of language forms. Writers of literature imitate all the different speech registers (e.g., formal, casual, intimate) and in general, experiment with unconventional verse forms, word forms, syntactic structure, punctuation, and even typography to create an artistic effect. Literature can increase students' sensitivity to language and the astute teacher can use literary models as starting points for students to discover language principles on their own.

STAND-ALONE, TOPICAL/THEMATIC APPROACH

Language can also be studied as stand-alone, topical/thematic units which maintain the integrity of language rather than breaking it into isolated, rule-governed parts. In the topical/thematic approach, various areas of language study are identified, and a unit illustrating important concepts about language is designed. The focus of instruction is on these concepts, but other language arts skills are also integrated into the study of language.

Some possible themes or topics for study include:

- In **Persuasion and Propaganda**, language is studied within the context of how it is used to persuade and even manipulate perception and thought. Contexts in which persuasive language are used include advertising, religious sermons, political campaign speeches,

and debates. Students learn to evaluate evidence, detect biases and hidden assumptions, and examine values as reflected in language.

- The study of **Dialects** focuses on exploring the characteristics of and attitudes towards regional, social, vocational, and stylistic varieties of English. Students learn about some of the characteristic language patterns of dialects—vocabulary, pronunciation, and grammar. Through the study of dialects a better understanding and acceptance of other dialects and cultures are achieved.

- **The History of the English Language** covers the development and evolution of the language and the forces and events which affect language change. Students can also experience language change through the study of literature from different periods.

- **Humor** focuses on how lexical and semantic ambiguity can be used to create humor. Study of such linguistic devices and forms as rhyme, alliteration, assonance, tongue twisters, spoonerisms, malapropisms, and puns are included.

- The study of **Stereotypes** helps students transcend the language biases which can interfere with genuine communication and distort reality. It focuses on understanding the processes of labeling, classifying, identifying, and generalizing in language by examining such models of cultural bias as left-handedness, aging, racism, or sexism.

- **Values and Language** focuses on how language expresses personal and shared values. Students study and compose various kinds of

symbols and symbolic writings, such as creeds, proverbs, allegories, prayers, codes of conduct, myths, song lyrics, and dramatic rituals.

- **The Mass Media** focuses on the impact that print and broadcast media have on shaping opinion, values, and behavior. The nature of the media as well as their positive and negative influences are studied.

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RELATED AREAS

Drama and Theatre, Journalism, and Media are specialized fields which relate closely to the language arts. All of these related areas have in common communication, but each focuses on communicating in different ways.

The language arts program should provide students with experiences in communicating in each of these specialized modes. In the secondary schools, students may elect to study these areas in depth through specialized electives such as acting and play production , newswriting , and media and television production courses.

DRAMA AND THEATRE

Drama and **theatre** represent two ends of a continuum. *Drama* is any informal dramatic enactment that is designed not for presentation, but rather for the experience or educational value. *Theatre* is a more formal study of the discipline which culminates in dramatic interpretation by actors and technicians on a stage before an audience.

Drama and theatre are metaphoric representations of human behavior. A highly collaborative, artistic activity, theatre has traditionally served society in depicting individuals engaged in the full range of experience. Because it explores the idea "I am human, therefore nothing human is alien to me," theatre encourages students to share intellectually and emotionally, to explore universal concerns, and to renew the spirit.

Drama and theatre should be an important part of the academic curriculum which uniquely integrates major aspects of other fields of study into its own. Systematic and continued drama and theatre experiences in education provide students with opportunities to master basic skills, to inquire and discover, to create, and to explore values.

Drama and theatre education need to be a regular offering at all grade levels. In *elementary* education the term **drama** (or creative dramatics) denotes an improvisational, nonexhibitional process that encourages students to act out their perceptions of the world in order to understand it. Students may have formal experiences in playgoing and play production, but the primary emphasis of dramatic activity in the elementary school is on personal development and creative expression.

While drama is appropriate in all subjects of the curriculum at all levels of schooling, it is at the secondary level that a study of **theatre** as an art form and academic discipline begins, first of all, as part of basic English courses, and continuing on, for interested students, as a specialized area of study.

Drama and theatre actively involve students as observers, organizers, creators, and evaluators. Through multisensory experiences, they are assisted in developing knowledge, skills, creative expression, and values. The shifting of focus from individual to group and from reflection to activity facilitates the development of competencies beneficial to all: self-esteem, social consciousness, aesthetic sensitivity, and responsible action.

At all levels, drama and theatre education is process oriented, always more concerned with the integrity of work well done than the applause. Providing unique, natural, and integrated means of exploration and presentation, drama and theatre should be integral to the education of all students as well as an option for concentrated study at the secondary level.

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JOURNALISM

Journalism involves the collecting, writing, organizing, editing, and delivering of news and other information to an audience. The delivery can be accomplished through a variety of media—both print and broadcast—and so it is a part of the broader field of the mass media.

Journalism serves vital and immediate needs for communication and understanding in a dynamic, real-life situation. In journalism, students have the opportunity to explore critical and relevant social issues, work cooperatively with others, develop communication skills in a variety of modes, and sharpen critical thinking and expression.

Journalism is integrated into the language arts curriculum in several ways. The most common is the production of one or more editions of a class newspaper—which can range from a collection of writings in newspaper format to a true periodical covering news and issues that are timely and important. The production of a newspaper which reaches a wider audience, such as the entire school, is also a common practice, especially in the secondary schools, although some elementary schools have also implemented such programs. Many schools are now also experimenting with electronic journalism—daily or periodic morning public announcements or closed circuit television addresses, videotaped news features, and electronic mail or bulletin boards.

For students who wish to participate in a concentrated study of newspaper journalism, the secondary language arts program includes specialized, elective

courses in **newswriting**. Central to the newswriting program is the development of language skills and proficiency, particularly that of writing for an audience consisting of peers, teachers, and administrators, and, in some cases, the immediate community of the school. Equally important is for students to develop an understanding of the role and responsibility of the press. Another important goal is to provide students with the opportunity to work cooperatively with others to plan and produce the school newspaper.

An effective journalism program includes a variety of writing forms in addition to the basic news story; requires all students to write and edit; and integrates reading, speaking, and listening into all activities and assignments. The application of skills and the exploration of relevant issues are primary in the journalism class. Production, including layout and pasteups and other mechanical tasks, are secondary in importance.

A related, interdisciplinary series of **yearbook production** courses is also offered in secondary schools. In a yearbook production class students produce the school yearbook, learning skills related to the publishing of books—e.g., writing, proofreading, graphic arts production and design, photography, page makeup and layout, managing finances.

Journalism programs can be a valuable component of the language arts program, one that can provide students with a vehicle for applying communication skills in a situation that closely approximates "real life."

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MEDIA

Language arts teachers are primarily concerned with the skills of communication. However, teachers have often narrowly defined media communication to include only print communication. At a time of rapidly expanding electronic media, such a narrow approach both ignores reality and misses an opportunity to help students understand, use, and control the primary mass communication media of their time. Films, television, radio, computer networks, and other media are all vital modes of contemporary communication that should be integral elements of any well-rounded language arts curriculum.

Language arts programs should deal with communication media in two ways: as objects of study and as tools of communication. In the first case we teach students *about* the nature of communication possible through a given medium. In television, for example, we might show the bias represented in television news as opposed to news covered in print media. When using media as tools, students may be given a chance to expand the range of their communication capabilities by translating their ideas into a selection of alternative media. For example, students might write stories, translate them into plays, then present them as radio dramas or as television plays. Such translation activities give students an understanding of various communication media and help them to better understand media in general and the effects of the media on the message.

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GOALS AND OBJECTIVES

In Hawaii, broad educational goals have been established in the **Foundation Program for the Public Schools of Hawaii** (1985). From these broad goals, more specific statements have been identified: performance expectations and essential competencies, program goals and objectives, and learner outcomes. Ultimately, these goal and objective statements are translated into instructional objectives by the classroom teacher.

SYSTEM GOALS

Foundation Program. The Foundation Program synthesizes the educational purposes identified in the Master Plan into eight broad objectives for students. Of the eight objectives, three receive primary focus in language arts instruction:

- *To develop basic skills for learning and effective communication with others*. Because language is central to communicating and learning, it is important that students use it effectively. Through language, people gain access to the knowledge that makes them literate. Reading, writing, listening, and speaking empower learners to share experiences, learn from others, problem solve together, and greatly enhance the intellect. (FPO I)

- *To develop a continually growing philosophy that reflects responsibility to self as well as to others.* Through language we develop a full sense of self and our relation to others. The growth of the individual is seen in the ability to express oneself clearly, honestly, and openly. Language is the tool by which we grow, share with others, and build interpersonal relationships. (FPO VII)

- *To develop creative potential and aesthetic sensitivity.* Through language we gain access to the knowledge that "makes us culturally literate, and one of the most important ingredients in becoming culturally literate is familiarity with significant works of literature in which the great themes, events, and ideals of the culture have been recorded" (Kinneavy 1971). The reading of significant works of literature in turn, stimulates the creation of stories, poems, drama, and other literary forms. (FPO VIII)

Secondary focus is given in the language arts curriculum to the following Foundation Program Objectives:

- *To develop positive self-concept.* (FPO II)
- *To develop decision-making and problem-solving skills.* (FPO III)
- *To develop independence in learning.* (FPO IV)
- *To recognize and pursue career development as an integral part of personal growth and development.* (FPO VI)

Performance Expectations. Because of the general way the Foundation Program Objectives are stated and in response to the need to define and specify outcomes, Performance Expectations (PEs) have been identified. Performance Expectations

specify important competencies expected of students as they progress toward the attainment of the eight Foundation Program Objectives. They have been developed for grades 3, 6, 8, 10, and 12.

Essential Competencies. To insure that every high school student attains proficiencies necessary to function in the adult world, fifteen competencies were derived from the Performance Expectations and publicly validated as minimum requirements for becoming productive and contributing members of society. These fifteen are referred to as Essential Competencies (ECs), some of which are expected to be mastered as early as grade 3 and others as late as grade 10.

The relevant PEs and ECs are subsumed into the language arts program goals and objectives and learner outcomes.

LANGUAGE ARTS PROGRAM GOALS

The five major areas of emphasis in the Language Arts Program—the skills of speaking, listening, reading, and writing and the content areas of literature and language study—should be integrated into a mutually reinforcing and viable program. Instruction should be balanced in emphasis. Permeating the five areas is an element implicit in all–thinking skills.

The following language arts program goals have been identified.

GOAL I: **To assist students to develop informed control over their use of language.**

Sub-Goals:

- To develop competent oral communicators, readers, and writers who use and view language as a tool for communication, for learning, and for personal growth and enrichment.
- To develop competent oral communicators, readers, and writers who are able to perform a wide range of communication behaviors independently and strategically.

GOAL II: **To enrich and extend student experiences with and understandings of literature.**

GOAL III: **To increase student understandings of the nature and structure of the English language within the broad perspective of communication.**

LANGUAGE ARTS PROGRAM OBJECTIVES AND LEARNER OUTCOMES

The language arts program objectives and learner outcomes are benchmark indicators which specify the important ends or outcomes of learning and the grade level clusters at which these learnings can reasonably be achieved. Outcomes have been developed for the five areas of emphasis within language arts for five grade level clusters: K-1, 2-3, 4-6, 7-8, and 9-12.

Although most of the outcomes are listed by specific grade level clusters, this does not mean that they are taught only at those grade levels. The development of language arts skills is a continuous, cumulative process. Skills must be constantly reinforced at higher levels as students progress through the grades.

The outcomes which straddle all grade levels designate values or processes applicable at all developmental stages of learning. Teachers will need to interpret and adjust these statements as appropriate for specific grades.

These outcome statements are based on the assumption that developmentally, students enlarge their frames of reference from the self to distant objects, events, audiences, and contexts; from the concrete to the abstract; and from the simple to the complex.

It is desirable for teachers to integrate the five areas of emphasis of language arts. Although the five areas are listed separately, the outcome statements for each correlate to some degree, making it easier to integrate the areas.

The outcomes determine the **ends** of instruction. The teacher must interpret these outcomes in terms of *instructional objectives* which will enable students to achieve the outcomes. The teacher is also responsible for determining the **means** which enable students to achieve–including the appropriate instructional activities, materials, and teaching methodology.

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ORAL COMMUNICATION OUTCOMES

LANGUAGE ARTS PROGRAM OBJECTIVES ORAL COMMUNICATION	LANGUAGE ARTS	
	K to 1	2 to 3
A. To develop students who have the self-confidence and assurance to voice their feelings and ideas openly and responsibly and to assert themselves in order to maintain self-respect and integrity. To assist students to:		
1. Participate in a variety of forms of oral communication for a wide range of purposes and audiences.	• Shares own experiences and relates to the experiences of others. • Expresses and exchanges ideas and opinions. • Seeks opportunities to share in the discovery of meaning with others. • Discusses topics and issues of personal significance while maintaining personal viewpoint, integrity, and choice of options. • Maintains good interpersonal relationships that enhance communication. • Uses oral communication to affirm personal ideas and exercise freedom of expression. • Uses oral communication to express and defend with evidence a point of view.	
2. Value speaking as a tool for sharing experiences and meaning.		
3. Use oral communication to make decisions and restructure values and behavior.	• Seeks answers to questions • Chooses to interact with others to obtain information and get things done.	• Answers questions about messages. • Works with others to complete a task.
4. Use oral communication to invent and create.	• Engages in storytelling, choral reading, and forms of spontaneous drama. • Shares experiences, thoughts, and feelings openly and freely with others.	• Talks about ideas encountered in reading and shares responses with others. • Participates in role playing and other forms of informal drama. • Engages in topic-oriented conversation.

LEARNER OUTCOMES: ORAL COMMUNICATION		
4 to 6	**7 to 8**	**9 to 12**
• Shares own experiences and relates to the experiences of others. • Expresses and exchanges ideas and opinions. • Seeks opportunities to share in the discovery of meaning with others. • Discusses topics and issues of personal significance while maintaining personal viewpoint, integrity, and choice of options. • Maintains good interpersonal relationships that enhance communication. • Uses oral communication to affirm personal ideas and exercise freedom of expression. • Uses oral communication to express and defend with evidence a point of view.		
• Generates questions to clarify ideas and thinking. • Actively seeks the opinions of others. • Participates in cooperative groups to think through ideas with self and others. • Cooperates with others to complete a task, but resists persuasion or pressure to an inappropriate action. • Chooses topics of equal interest to self and others in conversation and small groups. • Participates in and shares a variety of aesthetic experiences with peers, e.g., reader's theater, storytelling, oral interpretation.	• Seeks opportunities to collaborate and share in the discovery of meaning with others. • Questions, explains, reasons, decides, and evaluates orally. • Works in groups to solve problems and make decisions. • Engages in more abstract and generalized topics in conversation and discussion. • Gives an informal speech or report to a familiar audience for a specific purpose.	• Advances from a self-centered point of view to one which takes into account perspectives of others in conversation and discussion. • Uses a formal group process (e.g., forum, symposium, parliamentary procedure) to express ideas or offer alternative solutions to problems. • Exercises freedom of speech and affirms personal ideas and identity through formal speeches.

LANGUAGE ARTS PROGRAM OBJECTIVES ORAL COMMUNICATION	LANGUAGE ARTS	
	K to 1	2 to 3
B. To develop students who understand others; who are sensitive to the ideas and values of others; and who, as a result, develop respect for others as well as themselves.	• Acknowledges others by demonstrating appropriate conventions of conversation. • Assumes the roles of speaker and listener in conversation.	• Monitors own listening and attention by screening out distractions and adjusting conditions to promote listening. • Shifts from self to others by responding appropriately and by encouraging others to communicate.
C. To develop competent communicators who are able to perform a wide range of appropriate communication behaviors within the oral communication process. To assist students to:		
1. Select the strategies that result in appropriate communication behaviors, considering the factors that impinge on talk (audience, topic, task, setting, situation).	• Recognizes that he/she has something to say and contributes to the conversation or discussion. • Acknowledges awareness of audience by using common courtesies. • Adapts language to situation and audience. • Listens to others in conversation or discussion and makes relevant and appropriate remarks.	• Initiates discussion on topics of interest to self and others. • Acknowledges awareness of audience by responding to the listener. • Responds to people in relation to their messages, e.g., identifying request for assistance, responding to directions, recognizing emotional mood. • Chooses language that is appropriate to the situation.

LEARNER OUTCOMES: ORAL COMMUNICATION		
4 to 6	**7 to 8**	**9 to 12**
• Responds appropriately to others, offering relevant and supportive feedback. • Recognizes need for feedback to clarify meaning. • Takes into account another person's point of view or frame of reference.	• Expresses satisfaction or dissatisfaction with the ideas or actions of others while demonstrating respect and acceptance of their opinions and feelings. • Responds positively to criticism. • Disagrees and or expresses different points of view in a courteous and tactful manner.	• Uses various interpersonal techniques to increase understanding and maintain relationships, (e.g., paraphrasing, perception check, clarifying, behavior description). • Resolves conflicts through consensus and compromise. • Develops trust and openness as a necessary part of communication.
• Recognizes own expertise as one of a variety of sources of ideas. • Uses formal or informal language appropriate to the situation and purpose.	• Assesses situational and social clues in order to determine the most appropriate information to give and language to use. • Realizes the effects of the message on the listener. • Develops greater control and precision in using language as the settings become more formal and the audience more remote and generalized. • Realizes need for adequate supporting material to influence audience.	• Analyzes the attitudes, feelings, and beliefs of both listener and self toward the subject and each other in order to create rapport and react toward ideas. • Consciously develops and evaluates communication strategies to deal with a variety of situations, purposes, settings, audiences.

LANGUAGE ARTS PROGRAM OBJECTIVES ORAL COMMUNICATION	LANGUAGE ARTS	
	K to 1	2 to 3
2. Implement appropriate verbal and non-verbal strategies to communicate the message adequately and effectively.	• Follows the direction of talk and stays on topic. • Identifies and expresses the main idea or opinion. • Presents ideas in a sequence that is easy to follow. • Uses language that communicates the intended idea. • Maintains eye contact with the listener(s). • Includes standard English in his/her repertoire.	• Remains on conversation or discussion topic. • Paraphrases another's message. • Questions speaker to clarify understanding. • Restates and summarizes ideas to achieve understanding. • Presents ideas in a logical manner. • Uses language that accurately conveys the intended meaning. • Uses gestures to communicate meaning. • Uses tone of voice as an indicator of mood and meaning.
3. Evaluate the appropriateness and effectiveness of communication.	• Develops awareness of appropriateness or inappropriateness of communication behaviors, e.g., choice of words, selection of ideas.	• Begins to judge the effectiveness of the message by using feedback from others.

LEARNER OUTCOMES: ORAL COMMUNICATION		
4 to 6	**7 to 8**	**9 to 12**
• Provides relevant examples and supporting details to expand on or clarify ideas. • Organizes ideas to make the message clearer to the listener(s). • Uses language that produces clarity of expression. • Uses appropriate grammar to facilitate understanding. • Adjusts volume, rate, and intonation to suit the mood and reactions of the listener(s). • Relates voice and gestures to meaning.	• Uses ideas and details appropriate to and in support of the main idea, claim, or proposition. • Uses ideas that are accurate, believable, reasonable, and have general merit. • Arranges ideas to achieve coherence. • Uses language including standard English that is appropriate to the idea to be communicated. • Relates voice and gestures to meaning.	• Ties ideas together in a chain of reasoning. • Uses information from various sources on a well-focused topic and organizes it effectively for an explicit purpose. • Uses ethical, logical, and emotional statements to support an idea or claim. • Uses stylistic language variations including metaphors, similes, and illustrations. • Uses language to elicit a desired response or create a desired effect. • Speaks with timing and pace to enhance the message and purpose.
• Gives and receives constructive criticism. • Uses criteria for judging the effectiveness of communication.	• Assesses the extent to which goals and personal satisfaction have been achieved.	• Makes informed judgments about communication effectiveness based on feedback, personal experience, and identified criteria. • Speaks ethically and responsibly, keeping in mind the best interest of the audience by presenting information accurately, and considering the consequences of the convictions he/she inspires in an audience.

READING OUTCOMES

LANGUAGE ARTS PROGRAM OBJECTIVES READING	LANGUAGE ARTS	
	K to 1	2 to 3
A. To develop mature readers who seek, enjoy, and value reading as functional and meaningful in their lives. To assist students to:	• Affirms personal ideas, feelings, and values by reading a variety of materials. • Shares in the experiences and feelings of others through reading. • Understands the relationship between self and others through reading. • Enhances and expands own view of the world through reading. • Derives pleasure from reading.	
1. Relate reading to their personal lives. **2. Develop a life-long interest in reading.** **3. Seek printed material for enjoyment, to satisfy curiosity, and to gain information.**	• Voluntarily brings books for sharing. • Explores imitative writing, drawing, and questioning. • Talks about books and ideas encountered in print. • Makes attempts at unfamiliar language. • Reads books with pictures and text.	• Borrows books independently. • Selects own reading material. • Looks to books for enjoyment and knowledge. • Develops a preference for certain types of books.
B. To develop mature readers who are able to get meaning from text, monitor comprehension while reading, and self-correct. To assist students to:		
1. Effectively use and control the reading process.		
a. Prereading	• Analyzes the reading task. • Sets a purpose or goal and arouses curiosities about the reading. • Plans a method for proceeding through the text.	
b. Reading	• Reconstructs the meaning of written text using prior knowledge—language, experience, thinking (LET). • Makes predictions about meanings and outcomes and validates or verifies predictions. • Regulates progress and comprehension and self-corrects by rereading, repredicting to reconcile ambiguity, and seeking help if needed. • Creates new knowledge and understandings by synthesizing and combining the new with previous understandings or revises old knowledge based on new knowledge.	

LEARNER OUTCOMES:		READING
4 to 6	**7 to 8**	**9 to 12**
• Affirms personal ideas, feelings, and values by reading a variety of materials. • Shares in the experiences and feelings of others through reading. • Understands the relationship between self and others through reading. • Enhances and expands own view of the world through reading. • Derives pleasure from reading.		
• Chooses to read when given a choice of activities. • Recommends books to others. • Develops a wide interest in a variety of reading material. • Reads material that matches interests.	• Uses reading for extending knowledge. • Extends reading over a wide range of materials. • Reads materials that expand interests.	• Uses reading as a way to seek knowledge, satisfy interest and curiosity, and gain insight into life.
• Analyzes the reading task. • Sets a purpose or goal and arouses curiosities about the reading. • Plans a method for proceeding through the text.		
• Makes predictions about meanings and outcomes and validates or verifies predictions. • Regulates progress and comprehension and self-corrects by rereading, repredicting to reconcile ambiguity, and seeking help if needed. • Creates new knowledge and understandings by synthesizing and combining the new with previous understandings or revises old knowledge based on new knowledge.		

LANGUAGE ARTS PROGRAM OBJECTIVES READING	LANGUAGE ARTS K to 1	 2 to 3
c. Postreading	• Uses and applies information from reading. • Uses a set of internal criteria to evaluate reading.	
2. Use a variety of strategies within the reading process.		
a. Word recognition strategies of efficient readers	• Listens and becomes aware of language patterns. • Associates the printed word with the object, picture, or concept it represents. • Develops word recognition and vocabulary building skills (i.e., contextual clues, structural analysis, phonetic analysis, sight word bank). • Predicts missing words or phrases in a story using pictures and other context clues. • Begins to apply decoding skills flexibly.	• Applies and internalizes word analysis strategies. • Makes predictions about the meaning of words, confirms or corrects predictions, and reads on.
b. Comprehension strategies of efficient readers	• Uses personal experiences to understand the text. • Makes predictions using own background information. • Monitors comprehension by retelling, paraphrasing, questioning, categorizing. • Follows and interprets a sequence of pictures, ideas, and events. • Sees the relationship between the part and the whole.	• Relates comparable experiences to the text. • Recognizes that personal experiences may cause differences in interpretation. • Relates ideas by using some form of organizational structure. • Draws a conclusion or determines a main idea. • Distinguishes literal from figurative language. • Adjusts reading rate according to purpose.

LEARNER OUTCOMES:		READING
4 to 6	**7 to 8**	**9 to 12**
• Uses and applies information from reading. • Uses a set of internal criteria to evaluate reading.		
• Independently applies word analysis strategies to acquire meaning. • Predicts the meanings of words.	• Independently uses a variety of word analysis strategies to determine meaning in a variety of materials.	• Independently uses a variety of word analysis strategies to determine meaning in a variety of materials.
• Applies prereading strategies, previews text, sets purpose, and assesses task. • Uses knowledge of text structures to understand how ideas relate. • Summarizes periodically to check comprehension. • Uses various strategies for studying text, e.g., notetaking, outlining, summarizing.	• Uses a variety of efficient reading strategies to comprehend text.	• Analyzes the reading task and plans appropriate strategies for studying and learning from text.

LANGUAGE ARTS PROGRAM OBJECTIVES READING	LANGUAGE ARTS K to 1	 2 to 3
3. Process information at various levels of thinking to expand comprehension.		
a. Cognitive memory level	• Recalls information (details, main idea) which is explicitly stated in a selection.	• Recalls significant details.
b. Convergent level	• Follows and interprets a sequence of ideas and events. • Sees the relationship between the part and the whole. • Compares similarities and differences. • Formulates a meaningful conclusion.	• Generalizes a main idea from explicitly stated, relevant information. • Organizes the ideas or events in a selection to facilitate comprehension. • Makes inferences based on prior knowledge and information from text.
c. Divergent level	• Extrapolates ideas into new or different situations.	• Extrapolates ideas into new or different situations.
d. Evaluative level	• Judges information from the text based on prior knowledge and information. • Assigns personal value to selection.	• Begins to make a personal evaluation of what was read and supports that judgment by citing evidence from the text or story. • Recognizes fact and opinion.

LEARNER OUTCOMES:		READING
4 to 6	**7 to 8**	**9 to 12**
• Perceives, recalls, and retrieves details from written materials.	• Perceives, recalls, and retrieves details from written materials.	• Perceives, recalls, and retrieves details from written materials.
• Generalizes a main idea from implied information. • Draws valid conclusions from the supporting details or evidence.	• Reads several selections and organizes information to generalize one idea common to all.	• Synthesizes a main idea/statement or theme/conclusion by organizing information from several sources. • Uses information from several selections or sources to support a hypothesis.
• Extrapolates ideas into new or different situations.	• Projects the use or implications of information and conclusions reached.	• Projects the use or implications of information and conclusions reached.
• Judges whether a conclusion follows from the supporting details or evidence. • Evaluates the motives and qualifications of the authority. • Decides on the adequacy of information and decides its worth. • Differentiates fact from opinion.	• Analyzes the structure and/or stylistic features of a work. • Detects fallacies and biases in reading materials.	• Applies critical reading behaviors by questioning: reliability of authority, explicit and implicit assumptions of author, if hypothesis or theory is warranted, if conclusions follow from the evidence presented. • Analyzes and judges the artistic merit of a work using various personal and external criteria.

WRITING OUTCOMES

LANGUAGE ARTS PROGRAM OBJECTIVES WRITING	LANGUAGE ARTS	
	K to 1	2 to 3
A. To develop competent writers who express their ideas fluently. To assist students to:		
1. Value writing as a tool for sharing experiences and meaning.	• Feels free to write and wants to write. • Develops own inner voice that reveals personality, individuality, and worth. • Writes with knowledge of the topic and commitment to the writing. • Enhances and expands own view of the world through writing. • Uses writing to clarify thoughts and feelings and explore ideas and concepts. • Uses writing as a tool for learning in all disciplines.	
2. Use writing to make decisions, restructure values, and as a means of self discovery.	• Recognizes that writing is a visible and permanent reflection of self. • Develop positive attitude about self that enables writing to take place.	• Makes personal ideas, feelings and values visible through writing as a means to interact with others. • Develops self-confidence in one's ability to write.
3. Use writing as a tool for thinking and learning.	• Uses pictures, symbols, words, sentences, phrases, or short paragraphs to explore and communicate.	• Addresses larger audiences, beyond self and immediate family, including classmates and other known adults.
4. Use writing to communicate for a variety of purposes and audiences.	• Addresses self or immediate family and friends as audience. • Writes spontaneously in many situations for real and functional purposes. • Writes about self and what one knows. • Plays with language. • Invents language forms (e.g., words, spellings, formats) and attempts to put ideas in sequence.	• Writes for various purposes and occasions, both formal and informal. • Writes about self in relation to others.

LEARNER OUTCOMES:		WRITING
4 to 6	**7 to 8**	**9 to 12**
• Feels free to write and wants to write. • Develops own inner voice that reveals personality, individuality, and worth. • Writes with knowledge of the topic and commitment to the writing. • Enhances and expands own view of the world through writing. • Uses writing to clarify thoughts and feelings and explore ideas and concepts. • Uses writing as a tool for learning in all disciplines.		
• Writes with self-confidence and fluency for various purposes and wider audiences. • Writes for various purposes and occasions, both formal and informal. • Conceives of writing as an extension of the self and ideas. • Uses writing to develop decision-making and problem-solving skills.	• Writes ethically and is accountable for written products. • Writes for an increasingly remote audience and more elaborate purposes. • Writes for a variety of purposes and occasions, both formal and informal. • Considers more than one perspective. • Develops own writing voice and style.	• Writes for an increasingly unknown, remote audience and more elaborate purposes. • Writes with growing sophistication in defining purpose and choosing the appropriate mode of development.

LANGUAGE ARTS PROGRAM OBJECTIVES WRITING	LANGUAGE ARTS K to 1	 2 to 3
B. To develop competent writers who independently use the writing process:	• Knows and uses the writing process.	
1. Prewriting.	• Uses personal experiences and language as sources of ideas. • Uses ideas from external sources, e.g., books, other media, observations, listening. • Generates ideas by using techniques such as freewriting, brainstorming, discussion, drawing, role playing, interviewing, reading, and webbing/clustering.	
2. Writing.		
a. Drafting	• Express ideas fluently. • Shifts roles between writer and reader as needed. • Understands that ideas are tentative and that more than one draft may need to be produced. • Searches for a focus and begins to clarify purpose, audience, and form.	
b. Sharing/getting audience feedback	• Seeks and acknowledges feedback from classmates. • Uses criteria to evaluate own and others' writing. • Uses appropriate strategies for eliciting feedback to revise composition.	
c. Revising	• Considers needs of the reader when revising. • Adds to or deletes details and reorganizes ideas. • Analyzes and revises writing to improve organization, sharpen focus, and refine language.	
d. Editing	• Refines and polishes the writing. • Proofreads writing and recognizes and corrects common errors of grammar, usage, mechanics, and spelling.	
3. Postwriting.	• Shares writing through public display, presentation, or publication.	

LEARNER OUTCOMES:		WRITING
4 to 6	**7 to 8**	**9 to 12**
• Knows and uses the writing process.		
• Uses personal experiences and language as sources of ideas. • Uses ideas from external sources, e.g., books, other media, observations, listening. • Generates ideas by using techniques such as freewriting, brainstorming, discussion, drawing, role playing, interviewing, reading, webbing/clustering, and writing.		
• Express ideas fluently. • Shifts roles between writer and reader as needed. • Understands that ideas are tentative and that the writer may need to produce more than one draft. • Searches for a focus and begins to clarify purpose, audience, and form.		
• Seeks and acknowledges feedback from classmates. • Uses criteria to evaluate own and others' writing. • Uses appropriate strategies for eliciting feedback to revise composition.		
• Considers needs of the reader when revising. • Adds to or deletes details and reorganizes ideas. • Analyzes and revises writing to improve organization, sharpen focus, and refine language.		
• Refines and polishes the writing. • Proofreads writing and recognizes and corrects common errors of grammar, usage, mechanics, and spelling.		
• Shares writing through public display, presentation, or publication.		

LITERATURE OUTCOMES

LANGUAGE ARTS PROGRAM OBJECTIVES LITERATURE	LANGUAGE ARTS K to 1	 2 to 3
A. To assist students to understand the functions and purposes of literature: **1. To derive enjoyment.** **2. To develop aesthetic appreciation.** **3. To explore values and ethics.** **4. To gain insights into life.** **5. To nourish and develop the imagination.**	• Experiences an abundance of literary works through various modes of presentation (e.g., tapes, films, picture books) and reading on own. • Encounters literature having inventive content, lively plots, interesting characters, and an honest treatment of theme. • Encounters literature that uses language in fresh ways with vivid sensory images, interesting rhythms and sounds, and richness of expression. • Recognizes that literature from various cultures reflects differing values, beliefs, and interests. • Recognizes that learning about others through literature helps in understanding oneself. • Recognizes that literature stimulates the imagination and develops creativity.	
B. To assist students to develop and cultivate a range of response strategies and response modes during the process of literary study: **1. To prepare for learning.**	• Recalls emotions, values, attitudes, and experiences that are analogous to what will be encountered in literature. • Creates an anticipatory set for reading, i.e., predictions based on plot, character, theme, setting, genre, or other elements of literature. • Sets personal goals for the literary experience, e.g., reading and viewing of and listening to literature.	

LEARNER OUTCOMES:		LITERATURE
4 to 6	**7 to 8**	**9 to 12**

- Recognizes that literature allows the objective viewing of the dualities and paradoxes common to human life, and through its varied points of view, offers many possible resolutions.
- Recognizes that literature, in its themes and patterns of content, reveals both the unity and diversity of human experience and offers ways of comparing one's own experience and seeing the range of choices and possibilities in life.
- Recognizes that the variety and complexity of literature invites inquiry and discussion based on honest response and mutual respect for differing interpretation based on evidence in the work.
- Recognizes that a tradition of literature exists in every culture, reflecting its beliefs, values, and interests.
- Recognizes that literary types emerge from cultural conditions and endure because they continue to communicate experience in ways people enjoy.
- Recognizes that literature contributes to the continuity, identity, and cohesiveness of a culture through its ability to communicate and interpret experience.
- Recognizes that literature is a product of language shaped by the writer's imagination into symbolic forms (e.g., character, plot, poems) which represent experience, ideas, and attitudes.
- Recognizes that the writer creates a fictional world, whether narrative, drama, or poem, for various purposes--to reflect on experience, to examine conflicts, to explore relationships, to present values, to advance ideas, to divert and entertain, etc.
- Recognizes that symbolic forms make it possible to construct worlds of the past, present, and future in which any event may take place and in which any group of characters–human, animal, mechanical, fantastic life forms—may interact.
- Recognizes that literature nourishes the imagination, enriches the mind, and offers a lifelong source of enjoyment at all levels of understanding.

- Recalls emotions, values, attitudes, and experiences that are analogous to what will be encountered in literature.
- Creates an anticipatory set for reading, i.e., predictions based on plot, character, theme, setting, genre, or other elements of literature.
- Sets personal goals for the literary experience, e.g., reading and viewing of and listening to literature.

LANGUAGE ARTS PROGRAM OBJECTIVES LITERATURE	LANGUAGE ARTS K to 1	 2 to 3
2. To process new information.		
a. Engaging	• Responds emotionally to the characters and events in the story. • Identifies with one or more characters in the story.	
b. Connecting	• Relates story to own life. • Imagines self in the story. • Identifies characters with people one knows. • Talks about the story, e.g., what is happening to whom and why. • Relates story to other stories that have been read or heard.	
c. Describing	• Retells the story preserving the sequence of events. • Remembers and describes significant information about the characters, plot, and setting.	
d. Interpreting	• Infers or explains the actions of the characters. • Predicts the outcomes or future events not stated explicitly in the story. • Infers a main idea or theme of the story. • Infers social or cultural norms and values.	
e. Judging	• Judges the work on the basis of personal criteria, e.g., "I liked or disliked the story because...." • Compares a story with other stories. • Compares different versions of the story. • Compares different modes of presentation.	
3. To apply and evaluate.	• Extends literary experience by reading similar works and comparing and contrasting them. • Asks questions about what one does not understand. • Restructures concepts, values, and feelings and discovers new truths. • Applies new understandings through various response modes–dramatization, discussion, writing, and artwork.	

LEARNER OUTCOMES: LITERATURE		
4 to 6	**7 to 8**	**9 to 12**
• Responds emotionally to characters, events, and text. • Empathizes with characters, perspectives/philosophy, and events.		
• Transports characters or events into the context of the students' world. • Projects self into the world of the text. • Relates prior knowledge to text, e.g. personal, literary.		
• Describes significant information about events, settings, or characters' traits, beliefs, and motives. • Links the concepts, images, and actions and relates them to the narrative or structural pattern of the piece.		
• Infers or explains the acts, intentions, perspectives, or world of the characters, narrator, and/or author. • Infers social or cultural norms, conventions, or values. • Generalizes a prototype, symbol, archetype, symbol, or idea. • Hypothesizes subsequent events, outcomes, or consequences that encourages further thinking about the text.		
• Judges character according to criteria, such as insightfulness or integrity established by norms operating within the world of the text or a personal frame of reference. • Judges the quality of the text using such criteria as style, organization, and characterization.		
• Reads literary works with similar subjects themes, characterizations, plots, etc., comparing and contrasting them with each other. • Evaluates learning by identifying difficulties in understanding and processing the text, and successes in completing related learning activities. • Restructures concepts, values, and feelings and discovers new truths. • Applies new understandings through various response modes–dramatization, discussion, writing, and artwork.		

LANGUAGE STUDY OUTCOMES

LANGUAGE ARTS PROGRAM OBJECTIVES LANGUAGE STUDY	LANGUAGE ARTS	
	K to 1	2 to 3
A. To assist students to understand that language is used as a tool to accomplish various functions and purposes: **1. To communicate.** **2. To learn.** **3. To reflect and express personal identity and self-concept.** **4. To express cultural and social beliefs, interests, and values.**	*Although Language Study is not taught directly in grades K-3, students are engaged in many exploratory language acquisition and development experiences.* • Uses language to convey thoughts, understandings, feelings, and experiences. • Becomes aware of the beauty and power of language through the study of literature.	

LEARNER OUTCOMES: LANGUAGE STUDY		
4 to 6	**7 to 8**	**9 to 12**
• Describes the communication process and identifies the basic elements of communication. • Describes the various modes and media of communication. • Uses language in various modes (reading, writing, speaking, listening) as learning strategies. • Recognizes characteristics which distinguish standard English. • Recognizes and respects differences in each person's use of language. • Recognizes that language is used to explore, identify, clarify, affirm, and express one's ideas, feelings, and values. • Recognizes that differences in the use of language reflect and express personal identity and culture. • Recognizes that each person belongs to more than one speech community (e.g., family, peer, group, club).	• Describes the characteristics of interpersonal, public, and mass communication. • Compares and contrasts the major modes and media of communication. • Analyzes the purposes of communication and how they relate to media. • Recognizes that each discipline has a special vocabulary and uses language in different ways. • Identifies situations in which standard English/other dialects are appropriate (depending on setting, purposes, audience). • Recognizes that each speaker of a language has a characteristic use of speech in terms of sounds, meanings, syntax, and vocabulary. • Identifies and analyzes social factors that influence a person's language. • Identifies distinguishing characteristics of different speech communities.	• Analyzes the influences of the mass media on the individual and society. • Describes how time, place, occasion, and audience affect appropriateness of language, mode, and media. • Evaluates the role that language plays in learning. • Describes ways in which people value their own language and dialects as sources and symbols of identity. • Recognizes and describes how language enables people to share and perpetuate world views and beliefs. • Recognizes that while no social dialect is linguistically superior to any other, people assign social values to dialects. • Analyzes the role of language in facilitating one's identity as part of a social group.

LANGUAGE ARTS PROGRAM OBJECTIVES LANGUAGE STUDY	LANGUAGE ARTS	
	K to 1	2 to 3
B. To understand the nature and structure of language: **1. That language is symbolic and arbitrary.** **2. That language is systematic.** **3. That language changes.**	• Plays with language. • Becomes aware of the semantic and structural flexibility of language. • Becomes aware of and respects dialectal differences of language in others.	

LEARNER OUTCOMES:	LANGUAGE STUDY	
4 to 6	**7 to 8**	**9 to 12**
• Recognizes the symbolic components of language that convey meaning, e.g., sounds, words, sentences. • Understands that feelings, ideas, and experiences can be expressed through language. • Recognizes that words have meaning only when the meanings are agreed upon. • Explores connections between effective communication and language structure. • Recognizes that language is constantly changing. • Recognizes factors that promote changes in language, e.g., historical, geographical, social, scientific.	• Describes language as a collection of arbitrary symbols. • Gives examples of how symbols in a language have a range of meanings that are dependent on context and the relationship between the sender and receiver. • Describes how language makes it possible to communicate about things outside the immediate situation. • Forms simple generalizations about the structure of the English language, particularly grammar. • Gives examples of ways new words are created or introduced in a language.	• Describes how the meaning of a symbol varies according to person and situation. • Recognizes that language is limited in its adequacy to represent reality. • Describes how language makes it possible to communicate about things outside the immediate situation. • Describes and analyzes the structure of language in terms of grammar and syntax. • Describes how historical, social, and technical conditions have affected the development of the English language.

LANGUAGE ACROSS THE CURRICULUM

Language is not the exclusive domain of the language arts teacher and it is not taught or used only during the language arts period. All teachers share a concern for language. This is not to say that content area teachers in the secondary schools are teachers of language, but rather that content area teachers should be more conscious of how their content is taught *through* language.

Recent educational research points increasingly to the major role that language plays in learning. James Britton perhaps best sums up this idea in his statement that "...learning involves the ability to put an idea in your own words. ...The quality of learning in all subjects," he adds, "might well benefit if teachers took more into account the actual talking and writing processes as learning processes." (Britton 1983).

All of the beliefs and assumptions about language, thinking, and teaching and learning discussed in the first section of this guide are relevant and applicable to all content areas. Besides being the most prevalent medium through which ideas are presented to students, language—in the form of the arts of speaking, listening, reading, and writing—can be used to enhance the learning of content—as *tools* for

learning. Learning is facilitated when students are encouraged to explore and form ideas in speaking or writing. Language gives voice to thought, and often the act of voicing helps the thinking process, giving rise to more ideas, helping to solidify and refine them. Even in reading and listening, traditionally thought of as passive activities, active voicing of meaning is required.

Language Across the Curriculum focuses on the use of certain language activities as content learning activities. For example, the freewriting technique, in which students write their ideas rapidly without revision or editing, can be used as an activity to help students focus on a particular topic or concept, assess what it is they know about it, clarify their thinking, summarize main points, or raise questions. If reading is a major learning activity in the content area classroom, the teacher can facilitate comprehension by posing key, motivating questions before students actually begin to read, helping students to set goals and create an "anticipatory set" for learning.

Language across the curriculum does not replace content teaching. It facilitates it. Its aim is not to improve students' language usage (although this may be a by-product), but to improve student learning of content.

LANGUAGE ACROSS THE CURRICULUM IN THE ELEMENTARY SCHOOL

In the elementary school, language across the curriculum is manifested in two major ways. In one approach, the emphasis is on *language learning* and the primary goal is to make students better users of language. Content concepts and materials serve as vehicles for learning how to read, write, speak, and listen. In the other approach, *language is used to facili-*

tate learning of content. Students use reading, writing, speaking, and listening as tools to learn content. Learning is usually organized by theme or concept. The skills are used to support this learning. Both approaches are necessary for effective teaching. The overall intention is to avoid artificially segmenting language or content learning into isolated skills or time periods. The needs of the learners are thus primary in instruction.

LANGUAGE ACROSS THE CURRICULUM IN THE SECONDARY SCHOOL

In the secondary school, like the elementary school, the primary consideration should be the needs of the learners in determining appropriate instructional activities. The traditional structure of the secondary school, however, often places primary emphasis on content and secondary emphasis on the developmental needs of students. But content area teachers are increasingly seeing the need to be concerned about the role of language in instruction, and innovative practices, such as those proposed by the Writing Across the Curriculum movement, have been implemented at both the secondary and college levels.

In the English Classroom

In the English classroom, the two major approaches to language across the curriculum are used with literature and language study serving as the content. Because skills are also the content of the English classroom, one approach reinforces the other, and language arts teachers must address the learning of language as well as the use of language to learn other concepts—concepts about language itself and of literature.

In Other Subject/Content Areas

In other subject areas, the emphasis is primarily on using language as a vehicle to learn content, not improving language use per se. However, to the degree that use and knowledge of language contribute to content learning, the content teacher must address the role of language in instruction.

IMPLEMENTING LANGUAGE ACROSS THE CURRICULUM

1. Considering Instructional Content

In implementing language across the curriculum, the first consideration should be that of content—the knowledge, skills, attitudes, and values—that students must learn. Some questions to be asked are:

- What are the desired student outcomes?
- What are the objectives of instruction?
- What are some tentative instructional activities that will be used to achieve the desired outcomes?
- How will achievement of the outcomes be measured?

2. Considering how language can facilitate content learning

The second consideration is to determine how language is used to teach and learn. Language can be the primary **medium of instruction** (e.g., the teacher explaining a procedure), an important part of **the process of learning** (e.g., students discussing content concepts), a **product of learning** (e.g., a written test or term paper) and

the **content of learning** (e.g., content area vocabulary). Some questions to consider are:

- How is the content presented through language or how can it *best* be presented through language?
- What prerequisite language skills do students need to accomplish the goals of instruction?
- How can language be used as a *strategy or tool* for learning?
- What learning activities use language?
- What are some potential barriers to learning involving language that will need to be overcome?

3. Mapping out a general plan for integrating content teaching with language

The third consideration is to determine and implement appropriate instructional strategies and activities which will enable students to learn content, and which will also utilize language as a *tool* to learn that content and strengthen student use of language simultaneously.

- How can learning activities be designed to enable students to use language to learn content?
- What is the role of the teacher? What instructional strategies and approaches should be used?
- How much time and help will students need to complete the language-content learning activities?
- What is the language purpose of the assignment (i.e., to inform, persuade, express opinions or feelings, or entertain)? Who will be the audience?

- What are alternative forms of communication (e.g., written paper, discussion, debate) that can be used as teaching and learning activities?
- What criteria will be used to evaluate students?

SAMPLE LANGUAGE ACROSS THE CURRICULUM STRATEGIES

The following strategies can be used to facilitate learning through various language modes and thinking activities. A short description of each strategy follows. A more detailed discussion can be found in other language arts documents listed in the *Resources* section of this guide.

READING STRATEGIES

- Prediction
- Advance organizers
- Clustering/webbing
- Directed Reading Thinking Activity

WRITING STRATEGIES

- Freewriting/focused freewriting
- Learning log
- Using writing evaluation rubrics
- Publishing activities

ORAL COMMUNICATION STRATEGIES

- Group discussion
- Cooperative/collaborative learning
- Dramatization
- Mock trial/debate

THINKING STRATEGIES

- Problem solving
- Deep processing
- Goal-setting
- Evaluation of evidence

READING STRATEGIES

PREDICTION

Prediction involves students being directed to make predictions about something that they are about to read or learn. Students are taught to ask themselves questions, guess, or make hypotheses about possible actions, events, characters, etc. The purpose of using this strategy is to involve students in the learning. By predicting, they are setting purposes for reading, and thus are more likely to be motivated to read, as they try to find out if their predictions can be validated. Teachers can direct students to make predictions based on various stimuli—for example, a title, a picture, reading a short excerpt aloud to students, bringing in an object. Prediction can also be used in other learning activities.

ADVANCE ORGANIZERS

Advance organizers set the stage for reading by providing students with a structure or schema before reading so that they can more readily receive and process information. One technique involves providing students with a structured overview of the reading or a subject area or field which shows the relationship of ideas to a larger framework. The structured overview can be in diagrammatic form.

CLUSTERING/WEBBING

Clustering/webbing involves the grouping of ideas or concepts visually into clusters. The clusters are in turn related to each other by lines. Because the resulting diagram resembles a spider's web, the technique is called webbing, among other terms. Clustering helps students comprehend more effi-

ciently. Individual ideas or concepts are distilled into larger categories, thus reducing the amount of information that must be processed.

DIRECTED READING THINKING ACTIVITY (DRTA)

The Directed Reading Thinking Activity is a guided reading activity in which the teacher helps students through cycles of predicting before reading; validating, negating, or modifying their predictions through reading; making new predictions as they go on; and linking information read with what they already know. DRTA closely follows the process that fluent readers use in reading. The aim of DRTA is not only comprehension, but also providing students with a model and strategy for effective reading.

WRITING STRATEGIES

FREEWRITING AND FOCUSED FREEWRITING

Freewriting is a term coined by Peter Elbow (1973) to describe a form of writing in which the object is to get words on paper as rapidly as possible. Freewriting is a type of writing which can be categorized as expressive—informal writing, thinking on paper, or writing to learn—in which the writer is primarily writing for the self. In freewriting, students are given a limited amount of time (usually 5 to 15 minutes) to write whatever comes to mind without regard for spelling, punctuation, grammar, or other conventions. Freewriting is not "corrected" or graded. It is a prewriting strategy used for generating ideas before writing, as well as a way of encouraging students to write more. In focused freewriting students are given a broad topic or focus about which to write.

LEARNING LOG

The learning log, or journal, is a systematic collection of students' expressive writing. As its name implies, it is a log or journal of the students' learning at various stages. It can also be used as a tool for learning—a place where students can explore or experiment with ideas or monitor their learning process. The learning log requires the keeping of a notebook or journal in which students record their thoughts periodically. They can be asked to write about academic or personal concerns. The log can be used for a variety of purposes—to get students to attend at the beginning of a period, to focus on the concepts that will be presented, to set goals or predict, to summarize learning, to refocus thoughts during learning, or to evaluate their learning processes. The teacher does not grade the learning log, but may monitor entries and write responses. Valuable information about students' longitudinal, intellectual growth can be obtained from the learning log if used systematically.

USING WRITING EVALUATION RUBRICS

A rubric is a list of criteria which serves as a standard for evaluating a product. Used to evaluate writing, rubrics list criteria, or traits, for various kinds and purposes of writing. The traits are usually categorized by importance—primary, secondary, or tertiary—primary traits having the most importance or weight. Rubrics serve to make the evaluation of writing easier for both the student and teacher as they clearly and systematically reflect expectations. Rubrics also help to eliminate some of the subjectivity of writing evaluation. The following list of traits or criteria are from the department's publication, *Holistic and Trait Scoring Criteria for Writing Instruction.* Descriptions of each of the criteria may be found in the publication.

Expressing feelings:

- Expressiveness (primary)
- Syntax (secondary)
- Spelling, punctuation, capitalization, and other conventions (tertiary)

Giving information

- Organization (primary)
- Completeness and relevance (primary)
- Wording (secondary)
- Syntax (tertiary)
- Spelling, punctuation, capitalization, and other conventions (tertiary)

Promoting ideas

- Clearly stated position (primary)
- Use of supporting information (primary)
- Tone (primary)
- Organization (primary)
- Wording (secondary)
- Syntax (tertiary)
- Spelling, punctuation, capitalization, and other conventions (tertiary)

Entertaining

- Invention of structure (primary)
- Invention of details (primary)
- Syntax (secondary)
- Spelling, punctuation, capitalization, and other conventions (tertiary)

POSTWRITING ACTIVITIES

Postwriting involves the sharing of student writing with an audience after the student has revised and edited the writing. Postwriting includes reading the work out loud, posting the writing on the class bulletin board, publishing the writing in a class or school magazine or newspaper, or making a book of collected writings for sharing. Sharing student writing with others helps to motivate students to write for and be aware of an audience. It teaches students to be conscious of and use those factors of writing which contribute to clear communication.

ORAL COMMUNICATION STRATEGIES

GROUP DISCUSSION

Group discussion involves the whole class or small groups of students discussing relevant topics and concepts. Group discussion can be held for many instructional purposes. Students can learn from others as they brainstorm and explore and clarify ideas, assess and evaluate ideas and learning, and debate issues. Students not only benefit from being exposed to the idea of others, and thus to other viewpoints, but also benefit from the opportunity to verbalize their own ideas in group discussion.

COOPERATIVE/COLLABORATIVE LEARNING

Cooperative or collaborative learning involves groups of students sharing a common goal and assisting each other to achieve that goal. The teacher structures the classroom into groups of students who, only by cooperating, can accomplish the objective or task. Using cooperative/collaborative learning lends itself to a climate of trust and cooperation rather than to one of competition.

DRAMATIZATION

Dramatization involves the acting out of events or the personifying of characters or objects in interaction with others. As students play the role of a historical figure, a literary character, an animal or even an inanimate object, they are able to become emotionally, physically, and kinesthetically involved in the learning. Dramatization can involve assigning roles and improvising interactions between characters, or can begin with students writing a script, then executing it.

MOCK TRIAL/DEBATE

In mock trials or debates individual students or groups of students argue different sides of an issue. Students must use techniques of argumentation and persuasion to do so. They must also learn to listen to and analyze the arguments of others. As in dramatization, students become involved in the learning. They are also challenged to communicate clearly and effectively to an audience.

THINKING STRATEGIES

PROBLEM SOLVING

Problem solving is an individual or group activity in which students systematically find and evaluate solutions to a problem. While many variations of the problem-solving process exist, the process generally begins with determining the exact nature of the problem, determining criteria for successful solution of the problem, the listing of various alternatives, and the evaluating and selecting of the best alternative. Problem solving teaches students a combination of skills including goal setting, analysis, and evaluation. Lan-

guage activities in the problem-solving process may include discussion, brainstorming, listing, writing, reading, and researching.

DEEP PROCESSING

Deep processing is a strategy for visualizing a concept in terms of the physical sensations, emotions, and mental images as well as linguistic information associated with it. Because the concept is studied from different dimensions, the likelihood of its being retained in long term memory is greater.

GOAL SETTING

Goal setting helps students to take responsibility for their own learning by determining intermediate and end goals or stages for their learning. The ultimate aim of goal setting is to make students independent learners, capable of determining both ends and means for their learning. Goal setting helps improve student motivation, makes them aware of the learning process, and helps them to evaluate whether learning has occurred.

EVALUATION OF EVIDENCE

Evaluation of evidence is a strategy for determining whether arguments or claims are valid or invalid in terms of its reasonableness and logic. It involves students identifying unusual claims, determining whether or not it is supportable, then determining the presence/absence and reliability of support.

SAMPLE LANGUAGE ACROSS THE CURRICULUM ACTIVITIES IN CONTENT AREAS

ART AND MUSIC

- Students describe or express feelings about their work or performance or that of others orally or in writing.
- Students view or listen to a work of art or performance and write compositions about their personal or emotional responses to it, or their interpretation of it.
- Students critique their own and their classmates' products or performances, using various criteria for evaluation. This can be done individually or in groups.
- Students write or act out their responses to a work or performance.
- Students create titles for their products or performances, using verbal metaphors or poetry.
- Students write about their ideas, then interpret it in a visual or performing art medium.
- Students explain an art or musical production technique orally to various audiences (e.g., classmates, parents).

LITERATURE AND LANGUAGE STUDY

- Students regularly listen to stories and passages from literature or read aloud to other students.

- Students are given frequent opportunities to respond to literature on many levels by writing in their journals or learning logs.

- Students keep a "dialectal journal" of their literary experiences in which they write key passages from their readings of literature in one column on a page and their personal reactions to or questions about the passage in the other column.

- Students dramatize key passages from their literary readings, comparing and contrasting various interpretations in the process.

- Students keep a list of examples from everyday media (newspapers, magazine, television) of language study concepts—e.g., newly coined words or words borrowed from other languages (how language changes), examples of slang and dialect (how language reflects personal, social, and cultural identity)—and write about how they feel about these uses of language.

MATHEMATICS

- Students read a math-oriented literary selection (e.g., *The Doorbell Rang, The Very Hungry Caterpillar, The Five Chinese Brothers*) and predict and discuss math applications to the problems presented in the story.

- Students write "rulesheets," explaining the methods they use to solve various types of problems in their own words.

- Students explain the solution to a homework or textbook problem orally to the class.

- Students (primary grades) create math story-books, e.g., illustrating numbers with pictures, dictating or writing sentences to accompany the pictures, and binding the drawings into a book.

- Students publish a notebook of important mathematical formulas and their explanations.

- Students each contribute a one page summary of a mathematical topic to be published for the class, including practice exercises and an answer key.

- Students compose and discuss flow charts showing how to perform certain computational skills.

- Students do research on historical figures in mathematics, e.g., Pythagoras, Euclid, Pascal and present the research in written or oral form.

- Students share different solutions to the same problem and compare and contrast them.

- Students create a mathematical model of a natural occurrence (e.g., cafeteria food service, traveling to and from school, how a plant grows) and explain it in words.

PHYSICAL EDUCATION AND HEALTH

- Students keep a written record of their physical health: the various physical activities they participate in; the foods they eat; their eating, sleeping, TV-watching habits; and analyze caloric intake vs. expenditure.

- Students write their evaluations of a game or their physical performance or fitness, giving reasons for their judgments.

- Students predict their performance in a physical activity.

- Students explain a procedure, rule, or activity orally to various audiences (e.g., classmates, parents, visiting administrators).

- Students create different games designed to increase physical fitness, explaining rules and procedures for playing, orally or in writing.

- Students dramatize various body functions, role playing body parts and explaining the processes.

PRACTICAL AND INDUSTRIAL ARTS

- Students orally explain directions or procedures for completing various tasks (e.g., diagnosing and repairing a car, sewing a shirt, determining fertilizer needs of plants) to a variety of audiences including classmates, parents, and administrators.

- In small, collaborative groups, students plan and complete a project and evaluate the outcome as well as the effectiveness of the group process.

- Students create advertisements in a variety of media (e.g., print, radio, television) to "sell" a product which they have just created.

- In their learning logs, students periodically review their personal goals for the class and evaluate their progress in attaining those goals, suggesting areas needing improvement or in which they would like more assistance.

- Students complete written or oral reports or surveys of current trends in various technical

fields, gathering data by direct observation, a review of literature, or by interviewing members of the community or businesses in the area.

SCIENCE

- Students keep learning logs of their day to day experiences in science class—describing their experiences while conducting experiments, participating in field trips and other classroom activities, predicting the results of an experiment before conducting it, and reporting on the accuracy of their predictions.

- In a section of their learning logs, students keep a log or notebook illustrating vocabulary words, concepts, and principles relative to the science topic being studied. They use this log or notebook for studying and reviewing material.

- Students write about, describe, or dramatize a scientific principle or object, using metaphors or poetry.

- Students write a position paper or hold a debate about controversial topics involving science. This can include the best methodology to use in a scientific investigation, the ethics of a scientific or technological discovery, an environmental impact statement, etc.

- Students do oral or other audio-visual presentations of their laboratory experiments or science projects.

SOCIAL STUDIES

- Students dramatize historical events, creating their own dialogue and actions.

- Students write a paper hypothesizing the outcome of historical events if they happened differently. For example, what would Hawaii be like if the Hawaiian monarchy were still in power?

- Students compare and contrast current events coverage and interpretation by various media—newspapers, news magazines, and television.

- Groups of students are assigned different sections or chapters of a textbook to read and study, then present it to another group of students or the rest of the class.

- Students conduct "inquiring reporter" interviews of their classmates' opinions of current or historical issues, sharing the results in a class newspaper or written or oral report.

- Students role play historical figures and write about their feelings, emotions, and motivations behind their actions.

- Students create a wall chart timeline of historical happenings, explaining the significance of the events.

- Students write about historical events in terms of their perspective and language.

- Students create a television news broadcast, by and for students, of current international, national, and local events.

- Students hold debates or mock trials about historical events of controversial issues. In doing so, they may role play historical figures or even current political figures.

The above strategies integrate oral communication, reading, and writing in content areas. In many instances the strategies are also interdisciplinary.

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ISSUES IN LANGUAGE ARTS

We include this section because time and again questions arise about certain aspects of the teaching of the language arts. These questions are raised both locally and nationally, by educators and the public at large.

Generally, these issues are characterized by either a wide range of beliefs or much disagreement about how best to teach aspects of language arts. Much of the disagreement stems from beliefs and practices rooted strongly in tradition. Newer constructs about language and learning, which are being substantiated by empirical research, are challenging these traditional notions.

This section explores some of the more common, recurring issues—grammar, spelling, phonics, and standard English instruction. Some may argue that they are not issues at all, or that there are other issues about language arts teaching and learning that should be included. This section is not meant to be inclusive or to present the one absolute answer to complex subjects.

To address these issues, schools should consider the following questions: Can we afford to continue to teach reading by requiring students to perform repeti-

tive exercises that bear little resemblance to how efficient readers read? Can we expect students to demonstrate fluency in their writing when they are not challenged to write whole pieces of discourse, evaluate ideas, formulate their own understandings, and present cogent arguments in clear and concise language? Should we be surprised that students have such a limited repertoire of language when they are not given opportunities to discuss, dramatize, dialogue, debate, and interact frequently with peers and teachers? Can we expect to develop independent thinkers if we continue to elicit from students verbatim repetition of what was presented instead of asking them to formulate their own understandings?

We need to re-examine our teaching methodology and rethink the beliefs and assumptions about language learning and the development of literacy that have served as the basis for curricular and instructional decision making. We need to determine to what extent our practices are in concert with what we say and believe. We can no longer subscribe to those policies and practices that are at odds with current research and theory.

GRAMMAR

Grammar is one of the most controversial areas in the language arts curriculum. For many it forms the basis of judgment about a person's linguistic ability. It is often used as a yardstick for measuring the effectiveness of language arts instruction, and sometimes comprises the *only* criteria for doing so. Grammar instruction has had a long history, dating back to the introduction of the English language as a medium of instruction and a subject of study in the school curriculum. Because it has been institutionalized for so long, there is a reluctance to change, even as educational research is suggesting otherwise.

While the "back to basics" movement has advocated re-emphasizing traditional grammar, the professional literature on the subject is almost unanimous in contending that formal grammar study does not improve student writing or language usage. Formal studies in grammar, the literature moreover shows, may even have a "harmful effect, partly because it tends to alienate students, and partly because it takes time that might more profitably be used in helping students to read, write, listen, and speak more effectively" (Weaver, p. 89).

GRAMMAR IN THE LANGUAGE ARTS CURRICULUM

Grammar is part of the language arts curriculum from kindergarten through grade 12. Grammar, however, has several meanings and is thus taught in several different contexts in the language arts program, both as a specific subject and a language skill in the context of actual oral and written communication.

Grammar falls under two of three broad goals of the language arts program. As part of Goal I, **"To assist students to develop informed control over their use of language,"** grammar is taught as a means to improve actual oral and written communication; it is not taught as a separate, distinct subject. Grammar is thus integrated with instruction in oral communication, writing, and reading.

As part of Goal III, **"To increase student understandings of the nature and structure of the English language within the broad perspective of communication,"** grammar is part of the language arts program called language study. In the lower elementary grades, K-3, students experiment with and manipulate language in different ways, intuitively forming generalizations about language which are manifested in the way they use language. Beginning in the upper elementary grades, 4-6, and continuing in the secondary grades, 7-12, more formal instruction in language is provided. Students are taught not only to use and manipulate language, but also to discuss concepts *about* language. Grammar, however, should not be presented as a separate course of study, but to enhance students' understandings of how language works in the production of their written and oral communication.

APPROACHES TO TEACHING GRAMMAR

Several approaches to teaching grammar are recognized in the language arts program.

First, grammar is seen as the internalized set of "rules" that children naturally acquire by exposure to a language environment. These rules, which are highly intuitive, enable children to produce completely original sentences even if the sentences have not been previously taught. Language arts instruc-

tion is based on the premise that language learning is a natural process and is learned inductively. Instruction, particularly at the lower elementary grades, thus focuses on providing opportunities for children to directly experience language by listening to it, reading it, speaking it, writing it, and experimenting with it. They are encouraged to be inventive—inventing words, spellings, and even their own rules of language use. Gradually, by example, they are shown other forms of language.

While almost all children come to school with an internal grammar, it is recognized that this grammar may not conform to that of standard English, which is the form of English that, in many situations, is the most "prestigious," or socially preferred. This type of grammar is commonly referred to as "usage."

Instruction in grammar usage is included in grades K-12, but may take different forms. The **traditional** approach was to treat grammar usage as a separate, distinct subject. The approach usually involves the use of a language or grammar textbook which provides exercises in usage. Such textbooks generally provide rules or definitions for the "parts of speech" or other grammatical concepts, followed by sentences which students must then analyze. The traditional approach assumes that by learning a set of rules for forming and analyzing sentences, students will be able to apply them in actual oral and written communication. The professional literature, however, strongly contradicts this assumption.

The **contextual** approach to the study of grammar usage is recommended. In this approach grammatical concepts are taught in the context of actual oral and written communication. Grammar usage is seen as a *means* to improve the *end*, which is effective communication. It is taught primarily in the revising and/or editing stages of writing because in these stages attention focuses on the language used to

convey ideas more clearly. Grammatical concepts focus less on "rules" to be followed and more on helping students manipulate language in various ways and discussing the effectiveness of the different forms. Recommended activities include sentence combining, sentence expansion and slotting, and transforming sentences into different forms. Because the concepts are taught within the process of writing (and speaking), a separate textbook is usually not used except as a reference. Moreover, instruction may focus on example rather than direct instruction.

In the contextual approach to teaching grammar usage, it is important that students be taught to determine for themselves the appropriateness or inappropriateness of usage. A practice to be avoided is the teacher "correcting" errors for students. This places undue emphasis on errors and puts the burden of correction on the teacher rather than the students. This also results in a tendency for students to try to avoid errors as the principal and sometimes only goal of writing and speaking rather than communicating meaning. "Correctness" is a relative term and is dependent on situation, context, purpose, message, audience, and the language users' style.

Grammar is also studied, in the language arts curriculum, from a **linguistic perspective**. In this sense, several forms of grammar may be studied (e.g., structural, transformational, traditional), as well as concepts about the nature and structure of language in general. It is the study *about* language as opposed to its acquisition and use, and is included in the Language Study area of emphasis for grades 4 to 12.

Grammar instruction must be placed in its proper perspective, relative to the entire communication act. Students need to be taught that there are many ways of saying things–some more appropriate than others—depending on context.

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SPELLING

Spelling is a subskill in the language arts curriculum necessary for communicating through the graphic, or written, mode. "The most important thing about spelling is that it's something writers use. Until then spelling has no use" (McPherson 1984). Spelling is a convention of language—it is agreed upon by language users and makes reading easier.

Such being the case, it is essential that students have many opportunities in all content areas to practice spelling in application by writing on topics of interest to them and for purposes real to them.

In the writing process, attention to spelling comes at the editing and proofreading stages when a written piece is being prepared for sharing. There is a purpose then for correct spelling—when the product is to be read by others, posted, or published—correct spelling shows more consideration for the reader. By attending to spelling at the later stages of the writing process, the fluency and generation of ideas are not hampered.

TEACHING SPELLING

The way spelling is taught, especially in the elementary level, has undergone some changes as the latest research findings are being applied. Instead of a separate block of time set aside for spelling each day, it is being integrated within the writing process. Therefore the weekly cycle of studying and testing is not always applicable. Some essentials of instruction are:

- Many meaningful and varied writing opportunities to express ideas, interests, and feelings freely should be provided. The place of spelling and other conventions in the writing process should be taught in relation to purpose and audience.

  During the prewriting stage, unfamiliar words can be listed. When drafting, the use of question marks, blanks, first letter of word only, or invented spelling should be encouraged to keep the ideas flowing. Another important provision comes in the editing and proofreading stages. Students should be taught how to proofread and self-correct their errors by conferring with a partner and by using various reference materials.

- Students should be allowed to take risks with spelling. They should be encouraged to use invented spelling to give them freedom and control over their writing. It helps them become more committed and responsible for their own work and contributes to the development of a positive attitude toward writing.

- Direct instruction in spelling is given only after students have gained some proficiency in reading. Students should know a word before learning to spell it. "Knowing" a word means that students know how and when to use it for communication purposes both orally and in writing, and know its form so well that they can recognize it instantly. When these conditions exist, students can readily learn the spelling of the word.

- A major consideration in spelling instruction is to help students develop a "spelling consciousness," i.e., students must have the desire to spell correctly, the ability to recognize that a word is misspelled, and an awareness that they are unsure about the spelling of a word.

  There is little value in learning rules because of the many sound/symbol variabilities in English.

- An individualized approach which encourages students to learn to spell only the words they need can be used beneficially. Students should be encouraged to keep a wordbook or word box containing words that they misspelled in their written work and words which they frequently have to look up in word lists, glossaries, or dictionaries.

- Spelling lists, if used, should be more functional and individualized. The words should come from the students' reading, writing, speaking, and listening—in all content areas. Commercial spellers and spelling lists should not be used.

- It is highly important that students be taught how to study their spelling words. Different learning styles can be addressed by using a multi-sensory approach (aural, visual, oral, kinesthetic).

- Oral spelling in the nature of spelling bees are of doubtful value. It promotes rote learning, not the life-long spelling skills students need to master (Fitzsimmons and Loomer 1980).

EVALUATION

The *Holistic and Trait Scoring Criteria for Writing Instruction* contains criteria for the evaluation of writing and establishes the place of spelling among the traits necessary for effective writing: 1) Primary traits relate to expression and organization of ideas, 2) Secondary traits relate to resources of language, and 3) Tertiary traits relate to conventions, of which spelling is one.

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PHONICS

Phonics is that part of reading that deals with the relationship of letters and sounds and is one strategy for recognizing words. The 1985 report of the President's Commission on Reading, *Becoming a Nation of Readers*, states that the teaching of phonics should be part of all reading instruction, with the purpose of getting across the principle that there are systematic relationships between letters and sounds. The use of phonics helps students to come up with a reasonable approximation of a word. Phonics is one strategy for decoding, or "breaking the code" of the alphabetic writing system. Decoding should be taught as a means, which is rapid word recognition, rather than an end in itself. It should be within as natural a reading context as possible and should facilitate the primary purpose of reading, which is to gain meaning from the written text. Decoding strategies include phonics; whole-word recognition (some words do not follow phonic rules); and the use of sentence, paragraph, and situational context to determine word meaning.

There are essentially three major types of reading approaches:

1. **Psycholinguistics**, a natural, holistic method, uses children's language and experiences as the vehicle for teaching comprehension and word recognition skills. It focuses on ideas and functional communication.

   This approach uses children's language as the phonics content and combines the aural-oral aspects of reading with writing instruction. The language skills activities are overlapped within a global approach and process is combined with the uses of reading.

2. Most **basal readers** teach reading skills through the use of stories whose level of difficulty is controlled by the introduction of preselected words from simple to complex. The approach focuses upon whole-word perception.

   Despite the notion that basal readers ignore phonics, they provide systematic phonics instruction, along with whole-word recognition and the use of context to identify words. In line with the recommendations from the President's Commission, phonics is taught before the end of grade 2 and is integrated with reading for meaning.

3. **Phonetic-based approaches** emphasize orderly sounds/patterns and their relationships to spelling or written symbols. They focus on perception and word recognition rather than comprehension.

   Phonetic-based approaches teach isolated sounds or groups of sounds. They focus attention explicitly on the individual letters and the sounds they represent.

Each method creates a particular cognitive perceptual "map" or "habit" of processing words. A particular method not suited or sensitive to an individual's attitude, experience, and style may create reading difficulties. Moreover, students who already read with comprehension may not need to learn phonics as a specific skill.

A variety of decoding strategies should be taught to students with an emphasis on meaning and concepts. Students should be taught to select the most efficient word identification strategy to enhance the process of reading comprehension from a range of decoding strategies. Phonics as a decoding strategy is

usefuly only to the extent that it enhances reading comprehension. Teaching phonics as an end rather than as a means toward understanding a written work is discouraged.

Research supports the position that the teaching of phonics should be combined with many opportunities to read (Manning 1985). Success in the use of phonics to decode is also greatly influenced by a rich language background and a rich vocabulary (Venezky 1983). A balance of these elements, linked with a variety of decoding strategies is better than a heavy use of isolated phonics to identify words. This is further substantiated by *The Reading Report Card,* which recommends a shift away from a concentration on isolated skills to practical reading and writing activities.

Based on the present philosophical framework, the teaching of phonics should:

- **Be holistic and natural** and based on the experiences of the learner.

- **Be provided in the primary grades** and include only the most common and regular sound-symbol relationships. At the same time, the teaching of phonics should emphasize meaning and ideas; and be balanced with comprehension and enjoyment of what is read.

- **Be provided at the point of need as teachers assess student reading miscues.**

- **Account for the learners' conceptual readiness and learning style**. A multi-sensory approach to learning should be used to integrate the perceptual process of learning to read (hear, say, visualize, write, see, and read).

- **Vary in approach depending on the individual needs of the learners**. Phonetic analysis should be just one of the many word recognition strategies in the learners' repertoire.

- **Be provided concurrently with many language experiences**—listening to and reading a rich variety of books, participating in discussions, dictating and writing stories.

- **Emphasize the motivation, self-esteem, and interests of the learner.**

School administrators and teachers should use professional judgment in selecting the most appropriate instructional approaches and materials to help students become successful readers.

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STANDARD ENGLISH

Language operates in many linguistic contexts and is subject to a variety of dialects and regional influences. Standard English is a dialect. Its value is inestimable in a society where communication receives much emphasis. In fact, society often penalizes those who do not possess standard English. To help students become successful citizens and adults, it is important that schools help them understand the need for standard English, distinguish among situations demanding its use, and develop adaptability and flexibility in using appropriate language.

To insure that standard English becomes a part of every student's repertoire of communication skills, the Board of Education has instituted the following regulation on Oral Communication:

> *Oral communication is the most commonly used form of human interaction in personal or social situations and in the work place. Oral communication, specifically standard English, may be considered the most significant basic skill in our lifetime.*
>
> *Toward this end:*
>
> - *Students will be provided the opportunity to learn and develop facility in oral standard English as a matter of high basic skill priority.*
> - *Staff will:*
>
> 1) *provide comprehensive and effective instruction in the expression and reception of oral standard English;*
> 2) *model the use of standard English in the classroom and school-related settings except when objectives relate to native Hawaiian or foreign language instruction and practice or other approved areas of instruction and activities; and*

3) *encourage students to use and practice oral standard English.*

The policy statement is not intended to denigrate any language that our students use or bring to the classroom, nor is it intended to be punitive or to stifle their responses. Rather, it seeks to expand students' communication skills by developing their ease and facility in using standard English, thereby increasing their potential for effective communication within a greater range of situations and with a larger variety of audiences.

WHAT IS THE RATIONALE BEHIND THE POLICY?

The Policy on Oral Communication is based upon some critical beliefs about what constitutes communication competence. The first belief is that *communication competency should not be tied to competency in a particular form of language.* This means that competency should not be based solely upon students' ability to use standard English, but rather upon the range and flexibility of their ability to use language. Competent students have available to them a repertoire of language strategies which includes standard English, but includes other language strategies as well. The more language options students have, the better their chances for successful and satisfying communication with others in all situations.

The second belief is that competency *should be based upon students' ability to make decisions about what is appropriate, to carry out that decision in a given communication situation, and to evaluate the effectiveness of that choice.* Competent communicators are flexible and adaptable in meeting the demands of the communication situation. Competent students are able to select and implement communication strategies based on informed judgments with regard to appropriateness

for the audience, topic, task, setting, and situation. "Appropriate" here is defined as 1) that which is necessary to successfully communicate the intended message such that the message received is the message sent, and 2) that which is acceptable and satisfying to both speaker and listener.

Competency and the issue of standard English should be based upon whether students have 1) developed a repertoire that includes standard English, 2) the ability to make an informed decision about when the use of dialects, such as pidgin, are appropriate and when they are not, 3) the skills to implement the communication strategy, and 4) the ability to evaluate communication in terms of its appropriateness to the communication situation and its interpersonal effectiveness. Given this definition of competence, there are several implications for instruction.

ESSENTIALS OF INSTRUCTION

Teachers must help students expand the flexibility and range of their use of language. That is, students must be able to say the same thing in many different ways or produce those elements of speech not in their first language. Because students in Hawaii will fall somewhere within the range of non-English speaking and standard English speaking, schools need to accommodate all speakers and provide opportunities for all students to attain flexibility and range in the use of the English language. The more options students have to communicate ideas, the more potential they have for effective communication in all situations and the more opportunities they have for success as adults and citizens.

Teachers must provide students with a wide variety of communication opportunities that require the use of standard English. Teachers need to be sen-

sitive to the communication needs of their students and must be able to structure learning environments that promote rather than constrain students' oral communication. They should also provide students with opportunities to talk about their own talk and evaluate their own behaviors and the communication behaviors of others.

Teachers should model standard English in classroom instruction and encourage students to use and practice it. Students should be encouraged by example to formulate their ideas and thoughts through standard English. Students in each classroom will demonstrate varying degrees of proficiency in standard English. Whatever the students' beginning level of proficiency, they must be helped to acquire a greater facility in using standard English.

REFERENCE

Hawaii State Department of Education. *Department of Education Policies and Regulations: Curriculum and Instructional Services,* Regulation 2100.3. March 1988.

IMPLEMENTATION

CURRICULUM IMPROVEMENT PROCESS

Implementation is the actual delivery of instruction to students. It is the result of a systematic decision-making process which focuses on assessment and improvement. This process includes assessing the present status of the curriculum and planning and implementing changes in curriculum, materials, or instruction which lead to improved student performance and achievement. Assessment and improvement are viewed as part of one cyclical process; it relates improvement efforts to identified needs.

Curriculum planning and implementation is the joint responsibility of school, district, and state level personnel. Generally speaking, the state assumes the responsibility of setting the overall direction and parameters of the program in terms of the philosophy, goals, and objectives as explained in previous sections of this document. Schools and districts are primarily responsible for program implementation. However, because of the interrelatedness of curriculum planning, development, and implementation, program assessment and improvement must be viewed as a cooperative undertaking.

Assessment can be defined broadly to include the gathering of appropriate information to determine the gaps or discrepancies between the desired state and the present state. When the gap is known, priorities can be established. Assessment is thus a means of

providing information for decision making. It also helps prevent planning from being piecemeal and fragmented. Consequently, assessment should be based on clearly stated goals.

Improvement includes identifying the problems or factors which hinder goal attainment, determining appropriate solutions through identification of alternatives to attain goals, and implementing the selected plan of action. The ultimate end of improvement is a positive change in learners.

Interspersed throughout the process are **formative and summative evaluation** activities. Formative evaluation looks at *how* things are being done; summative evaluation looks at the end result or how effective the solution or selected plan of action was in achieving the goals.

This section outlines some generic steps that can be used by individual teachers, grade levels or departments, schools, districts, or an entire school system to make curricular and instructional decisions. The steps include goal setting, assessment, analysis, planning, implementation, and evaluation.

Goal Setting is identifying the purposes or ends of instruction. Goals may be as broad as Foundation Program Objectives or as specific as Language Arts Program goals, objectives, and learner outcomes. Some questions to consider in determining goals are:

- What aspect of the language arts is our focus?
- Where does this focus fit into the "big picture" of language arts? Of the total curriculum?
- What are the goals or outcomes toward which we are striving?
- Are these goals clearly defined?

Assessment is gathering appropriate information about the program, the learners, and instruction in relation to the identified goals. Data are analyzed to determine areas of strengths and weaknesses and these needs are then ordered by priority. General questions to consider are:

- What data, both formal and informal, do we need to determine our current status?
- Is assessment based on the findings of current research?
- How will we collect and display our data?

Analysis is the careful review of data collected through assessment; the identification of areas of strengths and weaknesses related to the data and the study of relating, influencing, causal factors. These needs are identified and ordered by priority. General questions related to analysis are:

- To what extent is instruction meeting our learners' needs? What more needs to be done?
- What are the research findings related to our identified strengths and weaknesses?
- Which problems should be addressed first?

Planning includes exploring possible alternatives, selecting the best alternative(s), and identifying activities or tasks to achieve the goals.

- What are the possible alternatives?
- What are some constraints that need to be considered, e.g., policies, availability of funds, time, personnel?
- What are the advantages and disadvantages of each alternative?

- What are the best activities to put the plan into action?
- Who will carry out the activities and by when?

Implementation is carrying out the plan and monitoring what is being done and how well the plan is progressing toward the goal.

- How will we determine if the activities are being conducted effectively during implementation?
- What resources do we need to carry out the plan?
- How will we deal with concerns as they arise?
- Does everyone involved understand what is expected and agree to follow through?

Evaluation is conducted to determine the effectiveness of the plan and its impact on students. The effectiveness of any curriculum improvement plan is measured through the evaluation of the process and implementation of the plan (formative evaluation) and the positive change in the students related to the identified goal (summative evaluation).

Formative evaluation, or process evaluation, is conducted throughout the assessment and improvement process in order to make necessary revisions to the plan. Some of the informal techniques used are observations, surveys, interviews, and questionnaires.

- Are our formative evaluation techniques giving us the information we need related to our implementation plan?

- Do we know what is being done, by whom, when, and what the effects are?
- What else do we need to do? Why?

Summative evaluation is conducted to judge the attainment of the goals. Summative evaluation can also be used to evaluate the overall effectiveness of the improvement plan and can be used as the basis for future planning. Information is obtained through several methods, both formal and informal, and may include standardized or teacher-made tests, observations, grades and other student records, interviews, surveys, and questionnaires.

- What data do we need to determine achievement of the goals?
- What were the results of our efforts? Is it what we expected?
- What needs priority attention and why?
- What are the next steps?

Since the assessment and improvement process is cyclical, entry into the process can be at any point depending upon the needs of and/or action(s) already taken by the decision maker. For example, if a teacher has already determined the goals of instruction, has analyzed the relevant data to determine the gap between desired and existing student achievement, and has established priorities for improvement, the process can be entered at the planning step and the cycle continued thereafter. Planning would then involve determining enabling objectives, instructional activities and materials, teaching methodology, and time allocations which would best lead to student achievement. This would be followed by implementation and evaluation. Depending on the evaluation results, goals are revised or new ones are set and the cycle begins again.

The curriculum improvement process is a long term, systematic, and continuous effort to meet the

constantly changing, immediate and future needs of students. Curriculum improvement is also necessary because educational research continues to present new ideas and technology related to learning and teaching.

PROGRAM DELIVERY

Language arts is delivered within certain parameters in elementary and secondary schools. These parameters focus on the content and organization of the school day and provide a structure within which instruction can occur.

THE ELEMENTARY LANGUAGE ARTS PROGRAM—GRADES K-6

The elementary language arts program includes instruction for all students in each of the five components described in this guide: oral communication, reading, writing, literature, and from grade four, language study. The elementary language arts program should be comprehensive in scope and balanced in emphasis. Much of the instructional time, especially in the upper grades, should be accounted for in the application of oral communication, reading, and writing as they are integrated in the content areas.

THE SECONDARY LANGUAGE ARTS PROGRAM—GRADES 7-12

Courses constitute the official program of studies at the secondary level for grades 7-12. Because of the "modular" nature of such a program, care must be taken that students take a combination of courses throughout grades 7-12 which help them develop proficiency in language arts. On the secondary level, English is required of students every year. Two units

of English must be taken in grades 7 and 8 and four credits of English taken during grades 9-12 are required for graduation.

During grades 7-12, the five basic areas of emphasis—oral communication, reading, writing, literature, and language study—must be taught systematically in a balanced, comprehensive program for each student. A list of secondary language arts courses is provided in Appendix A. These courses are described in more detail in the *Authorized Courses and Code Numbers* document.

SOME PROGRAM OPTIONS

GENERAL MATERIALS OR PROGRAMS

It is the school's responsibility for selecting appropriate programs and/or materials that are consistent with the philosophy, program goals and objectives, and classroom instructional strategies of the Language Arts Program. A variety of commercially published programs and materials is available, and the *Approved Instructional Materials (AIM)* listing is designed to assist schools in their selection of programs and materials.

The AIM, printed annually, lists titles, publishers, and date of publication of various basic and supplementary materials. Approved textbooks and textbook series, worktexts, kits, and nonprint materials are included in the listing. The reviews are conducted by a committee of teachers, school administrators, and specialists. See Appendix B for the AIM textbook evaluation worksheet and general criteria.

HAWAII ENGLISH PROGRAM

The Hawaii English Program (HEP) was developed specifically for Hawaii's students. It is a comprehensive program option that addresses all five language arts areas and consists of whole language and specific components.

The *Hawaii English Program, Elementary*, consists of three subprograms: 1) *Literature* builds the students' experience and knowledge of world literature; and 2) *Language Systems* enlarges the students' understanding of the nature and structure of human communication systems; 3) *Language Skills* assists students to listen, speak, read, and write effectively.

The *Hawaii English Program, Secondary*, consists of four subprograms: 1) *Literature* helps students comprehend the world of human experiences, build their knowledge of literary concepts and terms, and develop their interest and skill in composing; 2) *Language Systems* helps students understand how we learn and use language, what we know, and what knowing a language does for and to us; 3) *Skills Workshop* helps students to apply, integrate, and extend the language skills; and 4) *Skills Lab* helps students to use the English language with more accuracy, fluency, and versatility in speaking, reading, and writing.

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Northwest Regional Educational Laboratory. *Onward to Excellence: Making Schools More Effective.* Portland, OR: Northwest Regional Educational Laboratory.

DEPARTMENT OF EDUCATION PUBLICATIONS
STATE OF HAWAII

Authorized Courses and Code Numbers (ACCN).

Lists basic courses for grades 7-8 and minimum electives for grades 9-12. Lists specialized electives and special courses for handicapped students and those with limited English proficiency. Also includes course numbers and descriptions (See Appendix.)

Comprehension in the Content Areas, 3-6 and *7-12, Strategies for Basic Skills.* May 1979.

Defines comprehension and discusses the processes of listening and reading comprehension. Contains many strategies that relate meaningfully to content area concepts and facilitate conceptual thinking. Offers specific and precise assessment techniques for students with reading difficulties and applied and directed corrective processes and techniques to help them.

Foundation Program Assessment and Improvement System (FPAIS), October 1977.

Presents a systematic process for curriculum management—from assessing student performance, reviewing and analyzing curricula, program planning and implementing, and evaluating.

Foundation Program for the Public Schools of Hawaii, 1980.

Specifies programs, activities, and services to be provided to all students to increase student achievement of the Foundation Program Objectives. Provides assistance to state, district, and school personnel in the improvement of curriculum and instruction.

Foundation Program for the Public Schools of Hawaii. 1985.

Serves two essential purposes: to establish a basis or foundation for determining equality of opportunity in education for all students and to provide a framework for developing each school as a functioning unit.

Foundation Program for the Public Schools of Hawaii, Administrator's Handbook. April 1980.

Includes an assessment and improvement model and sections on staff development, parent involvement, and evaluation.

Framework using Experience and Language for Thinking (FELT), December 1987.

Provides "a structure—framework—for developing, implementing and evaluating curriculum improvement efforts in thinking within the context of basic skills." Gives an interactive approach to teaching *for* thinking, teaching *of* thinking, and teaching *about* thinking. FELT is based on two publications by Dr. Robert Marzano and is a part of Basic Academic Skills Improvement through Core Subjects (BASICS).

Holistic and Trait Scoring Criteria for Writing Instruction, June 1981.

Gives scoring criteria for primary, secondary, and tertiary traits for the four writing purposes: to express feeling, to provide information, to promote ideas, and to entertain. Includes samples of student writing for the four purposes.

Language Arts Program Guide, March 1984.

Although replaced by this current document, contains parts such as a description of Effective Teaching and Learning and sample lesson plans that may still be useful.

Language Arts Strategies for Basic Skills, K-2, March 1979.

Presents effective instructional approaches for the early years: assessment of student strengths and weaknesses and instructional strategies for Language, Experience, and Thinking (LET); Integration; and Specific Skills categories.

State Writing Improvement Framework, June 1980.

Analyzes the state-wide writing assessment data and identifies goals and objectives students are achieving. Makes recommendations for improving student performance.

Student Outcomes for the Foundation Program for the Public Schools of Hawaii, May 1986.

Outlines the Performance Expectations for grades 3, 6, 8, and 10 by Foundation Program Objectives and grade levels.

Study Skills, A Ready Reference for Teachers, April 1988.

Gives teachers a tool to help students become successful learners. Discusses study habits and provides sample applications to improve listening, reading, vocabulary, media utilization, note-taking/outlining, research, and test-taking skills.

Teacher's Handbook on Essential Competencies, 1985.

Contains strategies to help students attain the fifteen Essential Competencies (ECs) in Basic Skills and Other Life Skills.

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AUTHORIZED COURSES AND CODE NUMBERS (ACCN) LISTING FOR LANGUAGE ARTS

Courses constitute the official program of studies at the secondary level for grades 7 to 12. Because of the "modular" nature of such a program, care must be taken that students take a combination of courses throughout these grades which will help them develop proficiency in language arts.

TYPES OF COURSES

The language arts program consists of three types of semester or year courses: basic courses and minimum and specialized electives.

BASIC COURSES—are required, comprehensive English courses. Only 7th and 8th grade English are designated basic, and are thus required.

MINIMUM ELECTIVES—are highly recommended course alternatives within groupings for grades 9-12. Four credits chosen from among the list of minimum electives should be earned during grades 9-12 for graduation. Courses that are more comprehensive in nature (i.e., comprehensive or differentiated courses) are required for grades 9 and 10. Schools must insure that the four credits taken by students lead to a balanced and comprehensive program articulated from one grade to the next.

SPECIALIZED ELECTIVES—are a range of courses to meet special student needs and interests. Specialized electives are generally not used to meet English graduation requirements.

MODIFIED PROGRAM—language arts courses to meet the needs of the handicapped. They are not applicable towards a high school diploma.

ENGLISH FOR SPEAKERS OF OTHER LANGUAGES (ESOL)—language courses designed to help students with limited English proficiency. These courses may not be used to meet minimum English graduation requirements.

COURSE GROUPINGS AND CODES

Courses are grouped by theme or area of study. The following list shows the letter code for each area of study in language arts. Each of these codes is preceded by the letter "L" (for Language Arts), and followed by a code number in the ACCN.

- Comprehensive (C)—Basic, phase, or non-graded courses
- Differentiated (D)—AP, PIPP, Directed Study courses—designed to provide a differentiated course of study for selected groups of students
- Language Study (L)
- Literature (T)
- Oral Communication (V)
- Reading (R)
- Writing (W)
- Drama and theatre (P)—includes acting and play production
- Journalism (J)—includes newswriting and yearbook production
- Other (X)—English Workshop, Study Skills
- Special (S)—modified courses for Special Education students
- ESOL (F)—English courses for speakers of other languages

THE INTERMEDIATE PROGRAM OF STUDIES

Note: Students must successfully pass English to be promoted in the intermediate grades.

BASIC (REQUIRED) COURSES

LC01	English, Grade 7	Year
LC02	English, Grade 8	Year

SPECIALIZED ELECTIVES

LV01	Oral Communication	Semester
LR01	Corrective Reading I	Semester
LR20	Developmental Reading I	Semester
LW01	Writing Workshop	Semester
LP01	Drama Workshop	Semester
LJ01	Introduction to Newswriting	Semester
LJ05	Newswriting IA	Year
LJ30	Introduction to Yearbook Production	Semester
LJ35	Yearbook Production IA	Year

THE HIGH SCHOOL PROGRAM OF STUDIES

Note: Students must acquire 4 credits of English to graduate.

MINIMUM ELECTIVES

Comprehensive

LC10	English, Phase I [Grade 9]	Year
LC15	English, Phase II [Grade 10]	Year
LC20	English, Phase III [Grade 11]	Year
LC25	English, Phase IV [Grade 12]	Year

Comprehensive, non-graded

LC30-33	English 1, 1A, 1B, 1C	Year
LC34-37	English 2, 2A, 2B, 2C	Year
LC38-41	English 3, 3A, 3B, 3C	Year
LC42-45	English 4, 4A, 4B, 4C	Year
LC46-49	English 5, 5A, 5B, 5C	Year
LC50-53	English 6, 6A, 6B, 6C	Year
LC54-57	English 7, 7A, 7B, 7C	Year
LC58-61	English 8, 8A, 8B, 8C	Year
LC62-65	English 9, 9A, 9B, 9C	Year

Differentiated

LD01	Advanced Placement in English (English Language and Composition) (English Composition and Literature)	Year
LD10	Pre-Industrial Preparation Program, English I	Year
LD15	Pre-Industrial Preparation Program, English II	Year
LD20	Directed Study in English	Year

Oral Communication

LV10	Communication Processes	Semester
LV20	Group Communication and Leadership	Semester
LV30	Oral Interpretation	Semester
LV40	Argumentation and Debate	Semester
LV45	Advanced Argumentation and Debate	Semester

LV50	Dramatic Arts, Background and Performance	Semester

Writing

LW01	Composition Writing	Semester
LW20	Expository Writing I	Semester
LW25	Expository Writing II	Semester
LW30	Creative Writing	Semester
LW40	Journalistic Writing	Year
LW50	Business English	Semester

Literature

LT05	World Literature	Semester
LT10	American Literature	Semester
LT15	British Literature	Semester

Language Study

LL05	Language Systems	Semester
LL25	Semantics	Semester
LL30	Functions of Communication	Semester

SPECIALIZED ELECTIVES

LR05	Corrective Reading II	Semester
LR25	Developmental Reading II	Semester
LW05	Writing Laboratory	Semester
LT01	Backgrounds of World Literature	Semester
LT20	Polynesian Literature	Semester
LT25	Oriental Literature	Semester
LT30	Comparative Literature	Semester
LT40	Literary Types	Semester
LT45	Literary Themes	Semester
LL01	Basic Language	Semester
LL10	Vocabulary Development	Semester
LL15	Systems of Grammar	Semester
LL35	Media Literacy	Semester
LL40	The Film as Art	Semester

LL45	Mass Media and Communication	Semester
LL50	Television Production I	Semester
LL52	Television Production II	Semester
LP05	Explorations in Drama	Semester
LP10	Beginning Acting	Semester
LP15	Intermediate Acting	Semester
LP20	Advanced Acting	Semester
LP25	Play Production	Year
LP30	Play Production II	Year
LJ10	Newswriting IB	Year
LJ15	Newswriting II	Year
LJ20	Newswriting III	Year
LJ22	Newswriting IV	Year
LJ40	Yearbook Production IB	Year
LJ45	Yearbook Production II	Year
LJ50	Yearbook Production III	Year
LJ52	Yearbook Production IV	Year
LX01	English Workshop	Semester
LX10	Study Skills	Semester

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Evaluator_____ Date_____

A.I.M. TEXTBOOK EVALUATION WORKSHEET
LANGUAGE ARTS

PROGRAM COMPONENTS

1._____ *INTEGRATION* of literature, language study, written composition, reading, oral communication (underline applicable components)

2._____ *INTERRELATION* of literature, language study, written composition, reading, oral communication (underline applicable components)

3._____ *SEPARATE TREATMENT* of literature, language study, written composition, oral communication, reading (underline applicable components)

4._____ REFERENCE 5._____ INTERDISCIPLINARY, with_____
(subject area)

6._____ OTHER (please describe)_____

Publisher_____

Author(s)/Editor(s)_____

Copyright Date_____ Revision Date(s)_____

SERIES TITLE_____

INDIVIDUAL TITLES	GRADE LEVEL	COST	COMMENTS

Basic Materials_____

A.I.M. Textbook Evaluation Worksheet

Additional Materials_____

_____

Recommended Level _____

_____

High Above Average Average Below Average Low

Recommended Use: Basal_____ Supplementary_____
Teacher Reference_____ Student Reference_____

Courses Recommended for–Use titles as found in the Authorized Courses and Code Numbers document:_____

_____

_____

Other Subjects (non-language arts) Related To:_____

_____

Provisions for Evaluation of Students (please describe):_____

_____

_____

Bias (ethnic, racial, sex, age), if applicable (please describe):_____

_____

_____

Teaching Approach Used:_____

_____

_____

Layout of Text:_____

_____

Durability/Quality of Text:_____

_____

Appropriateness of materials as related to interests of students:_____

_____

Overall Rating: Excellent_____ Average_____ Poor_____
Good_____ Below Average_____

Other Comments:_____

_____

_____

_____

_____

Approved Instructional Materials Evaluation Criteria

Meets Criteria (Approved/ Not Approved)		Comments
_____	1. Support the Foundation Program and its objectives.	
_____	2. Consider the varied interests, abilities, maturity, and learning styles of students.	
_____	3. Stimulate growth in factual knowledge, literary appreciation, aesthetic values, and/or ethical standards.	
_____	4. Provide information to enable students to make intelligent judgments in their daily life.	
_____	5. Present differing points of view, particularly on controversial issues, so that students may develop under guidance the practice of critical reading, thinking, and decision making.	
_____	6. Appeal to students in terms of attractive format, appropriate and suitable media of presentation, and logical and clear presentation of content.	
_____	7. Reflect cost implications in situations necessitating expendables, replacements, and training.	
_____	8. Take into consideration freedom from stereotypes, such as sex, ethnicity, age, class, etc.	
_____	9. Consider appropriate instructional strategies (LET/Integrated).	